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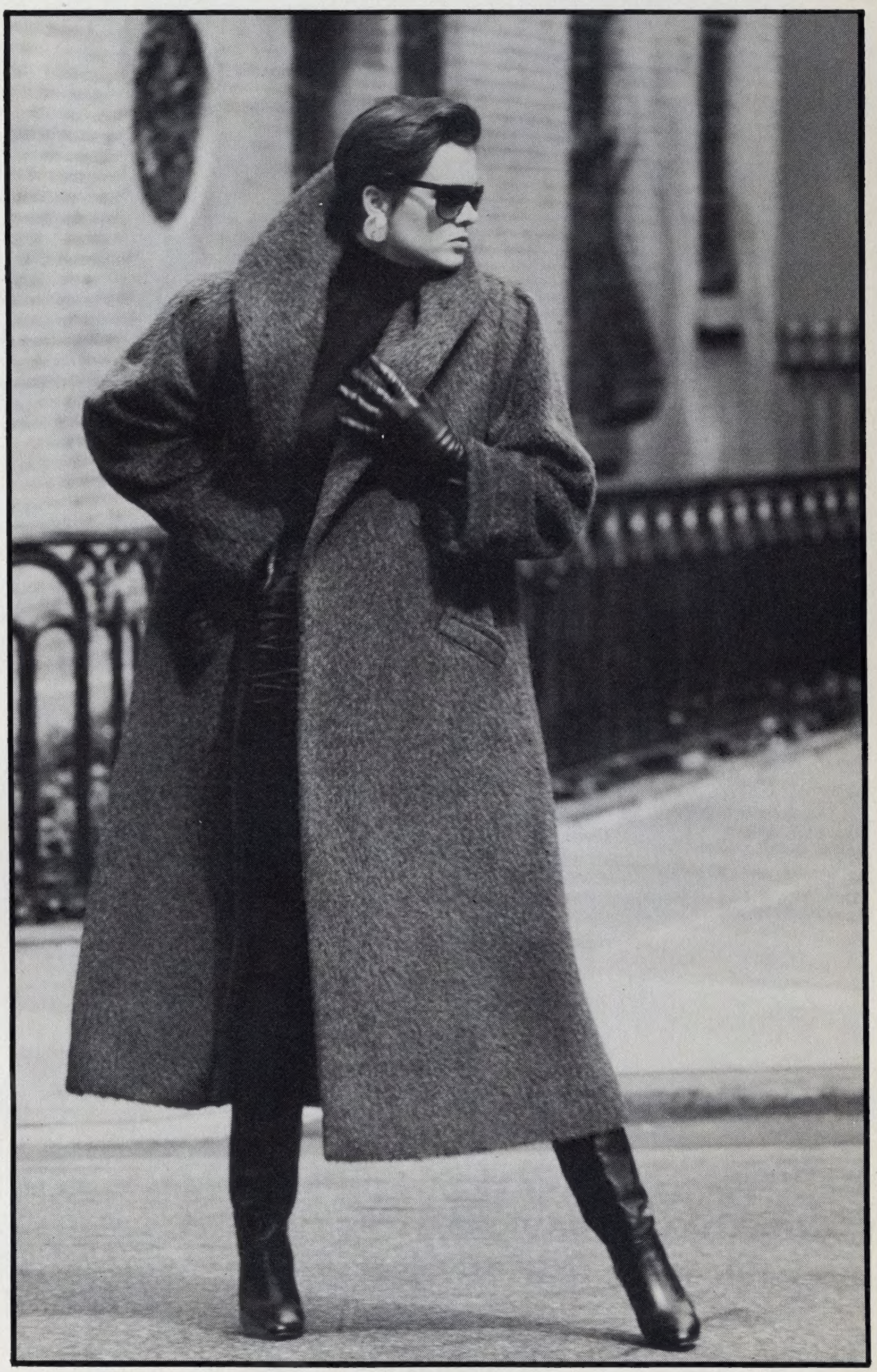

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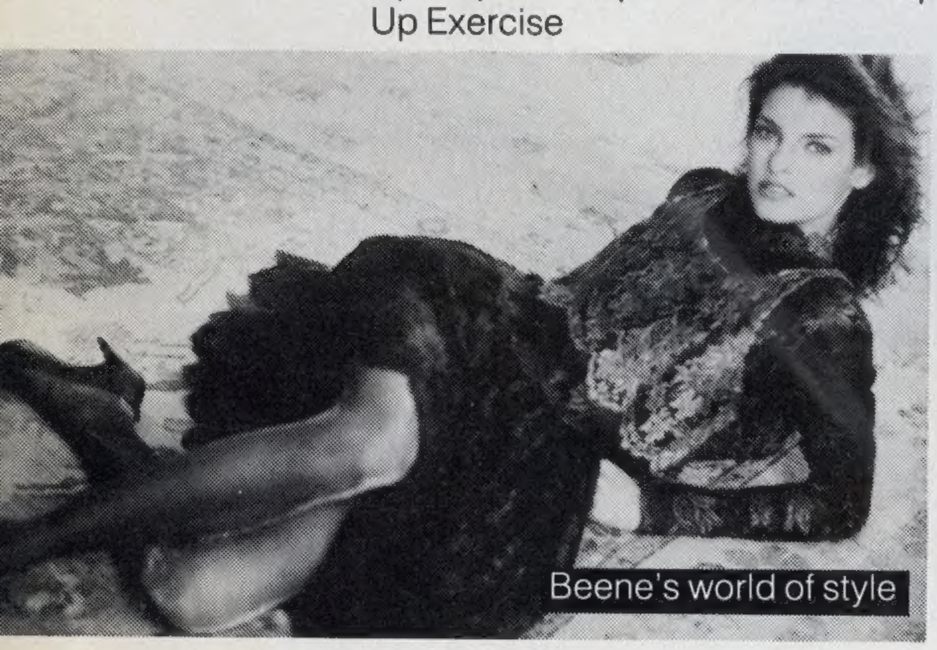

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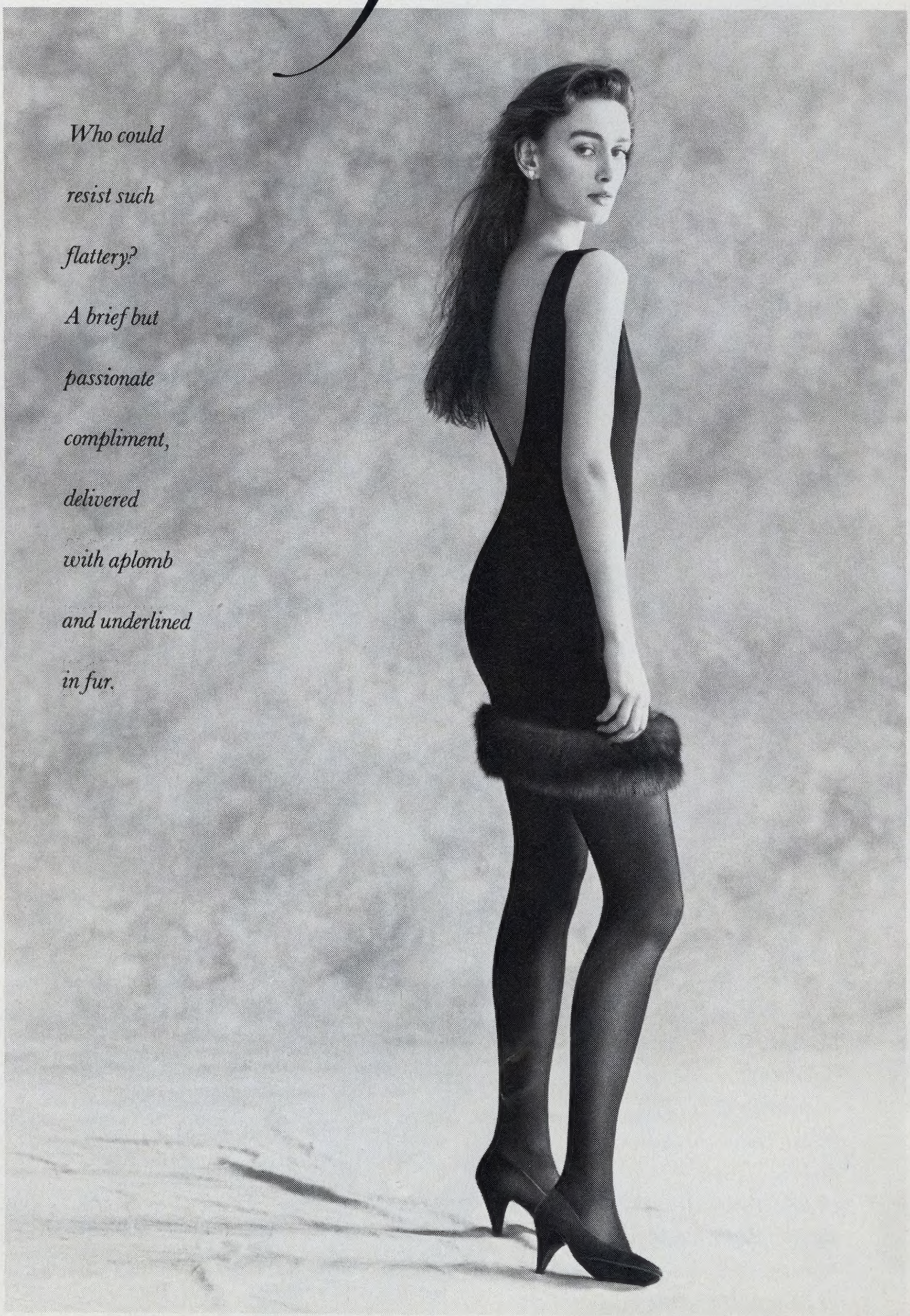

From the Collection: black silk evening dress with natural mink trim. The Shop For Perry Ellis, Boulevard Four, New York.

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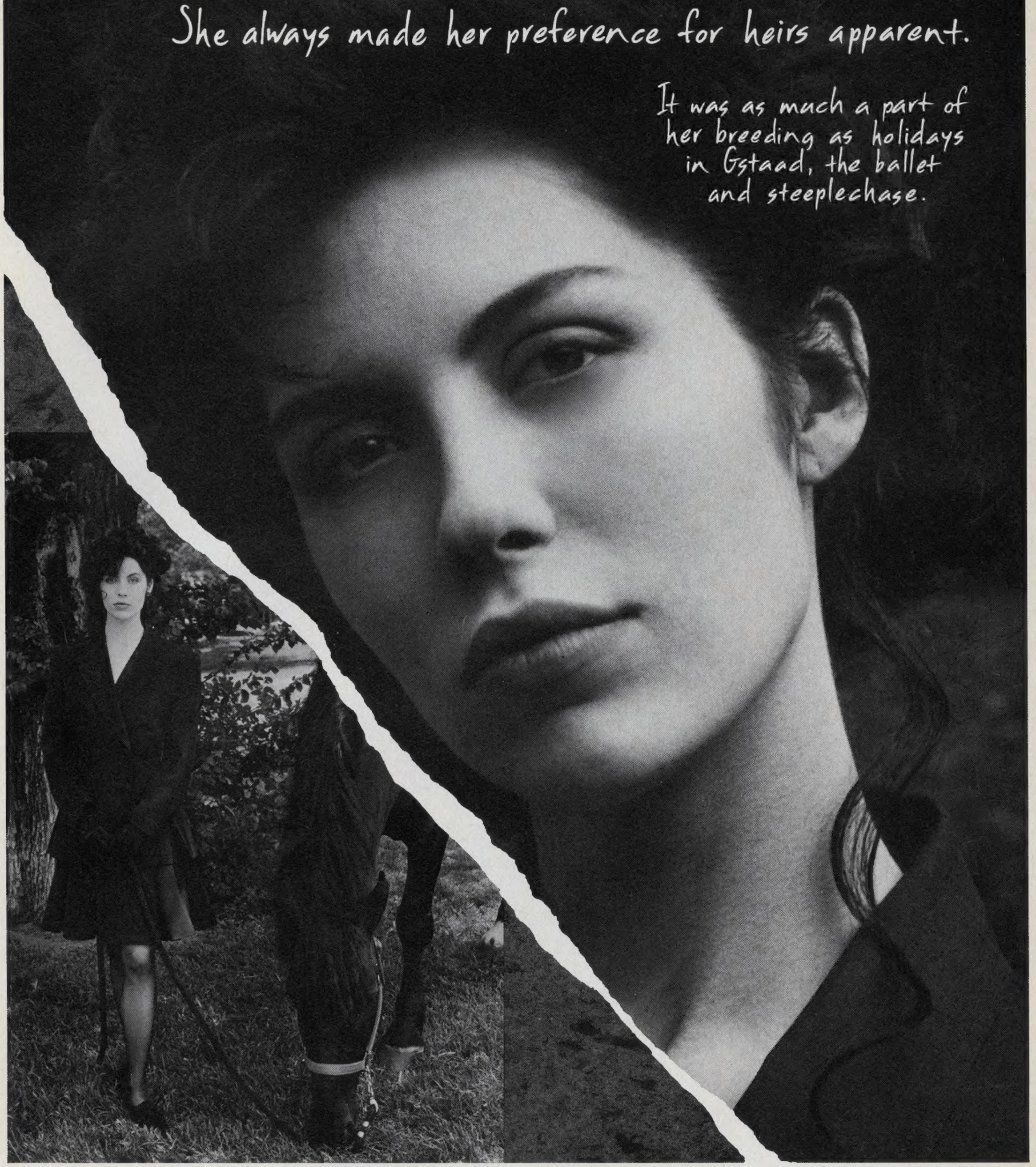

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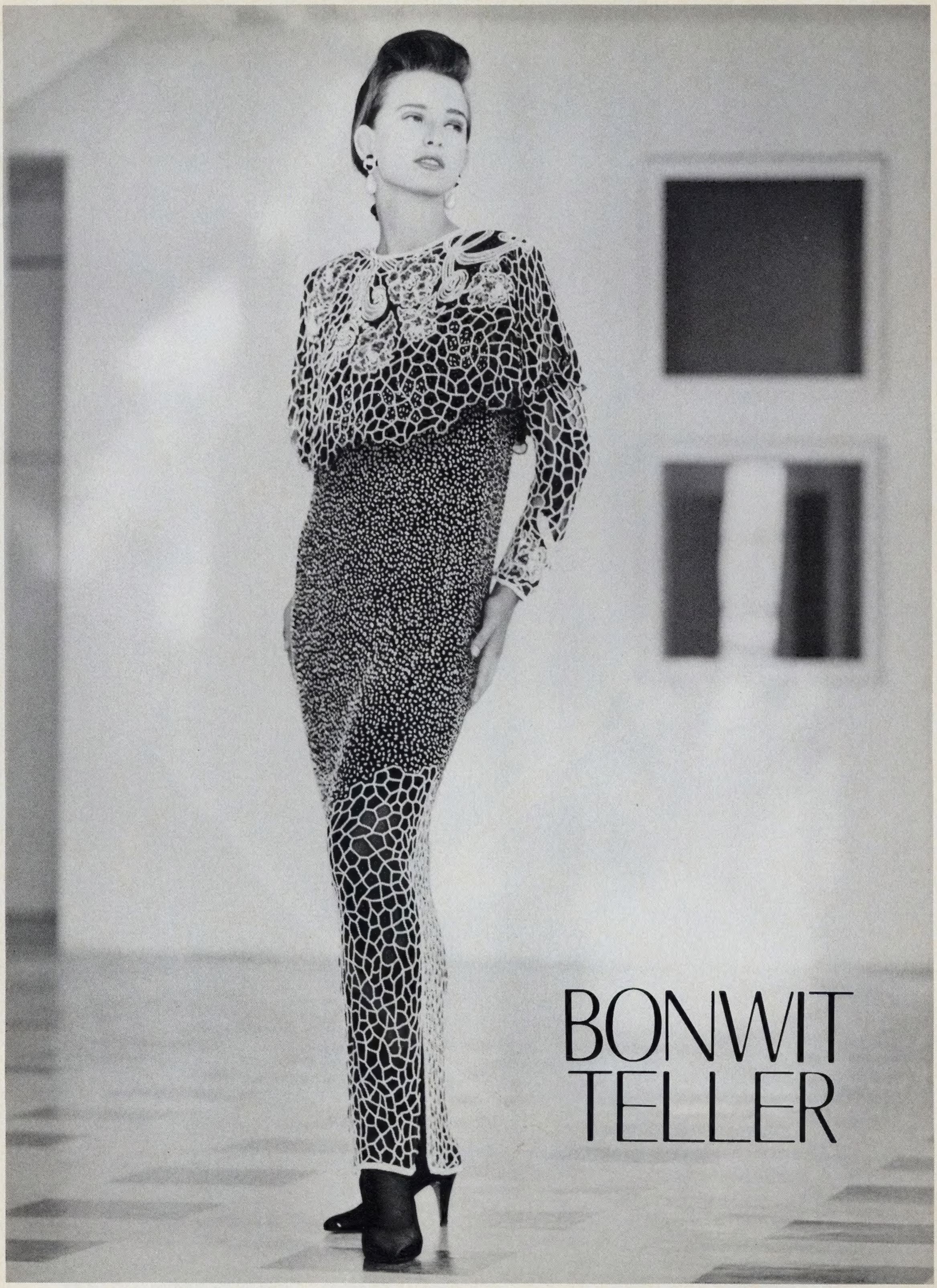

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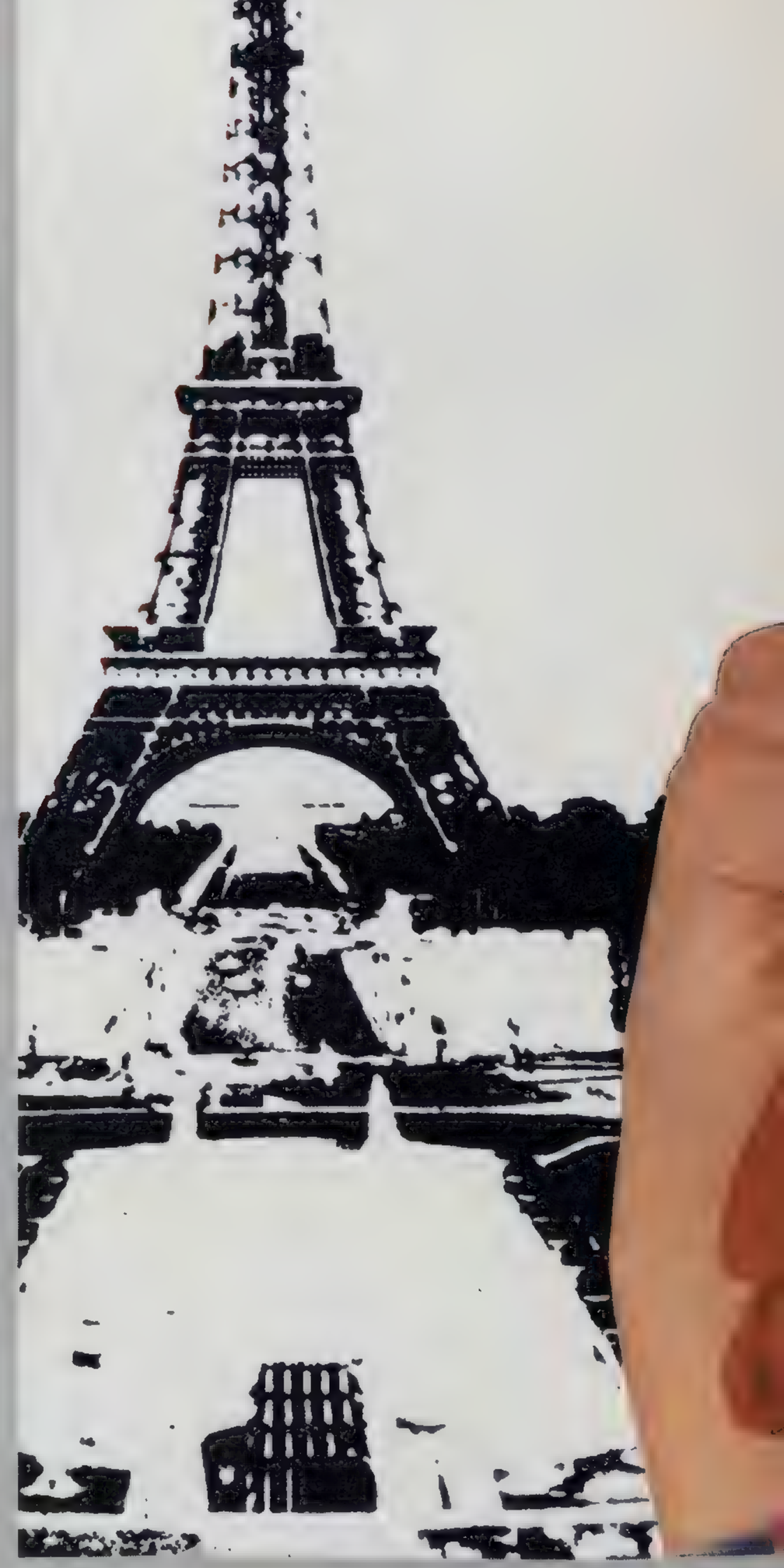

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Jacket: Avenue Montaigne 2,
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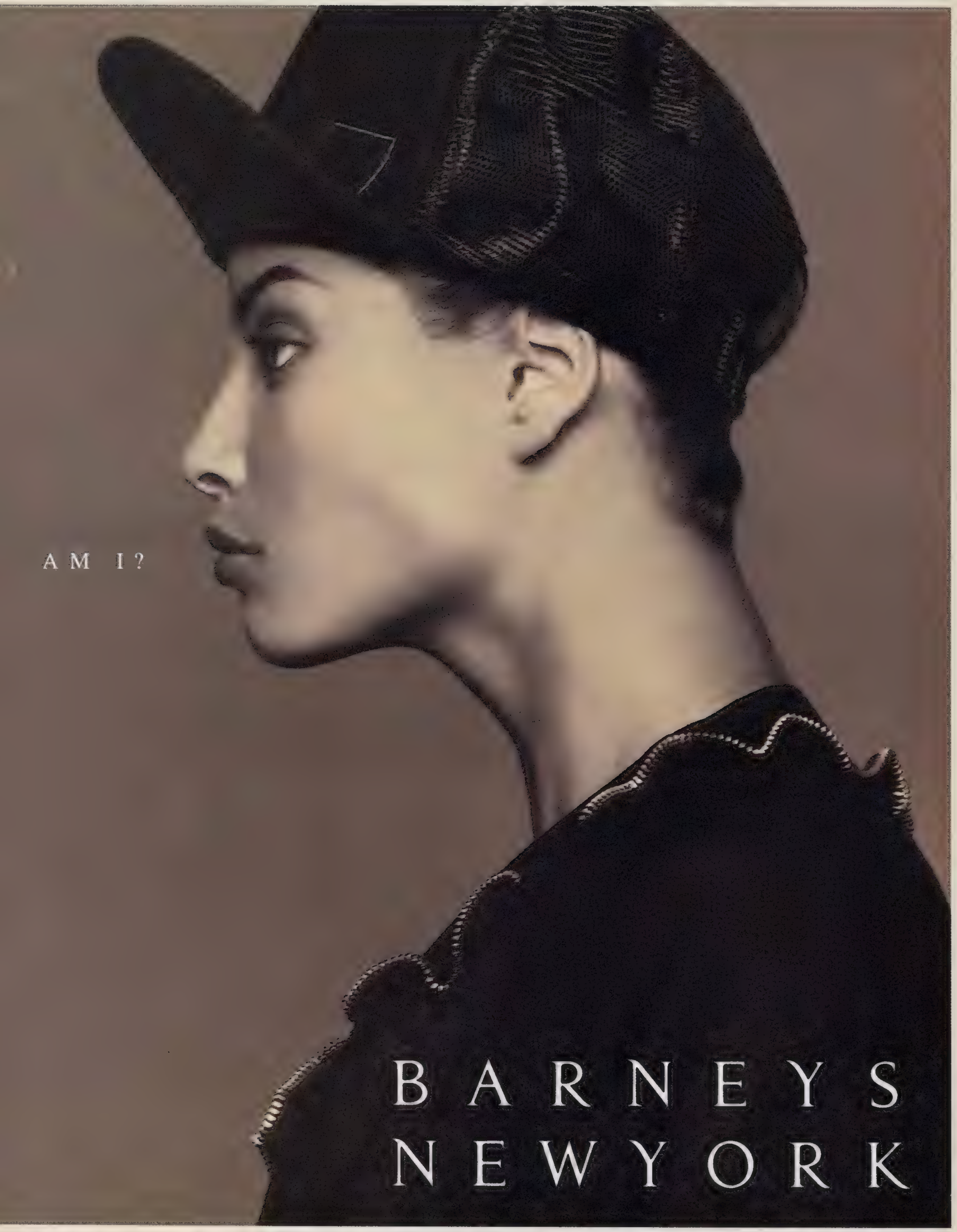

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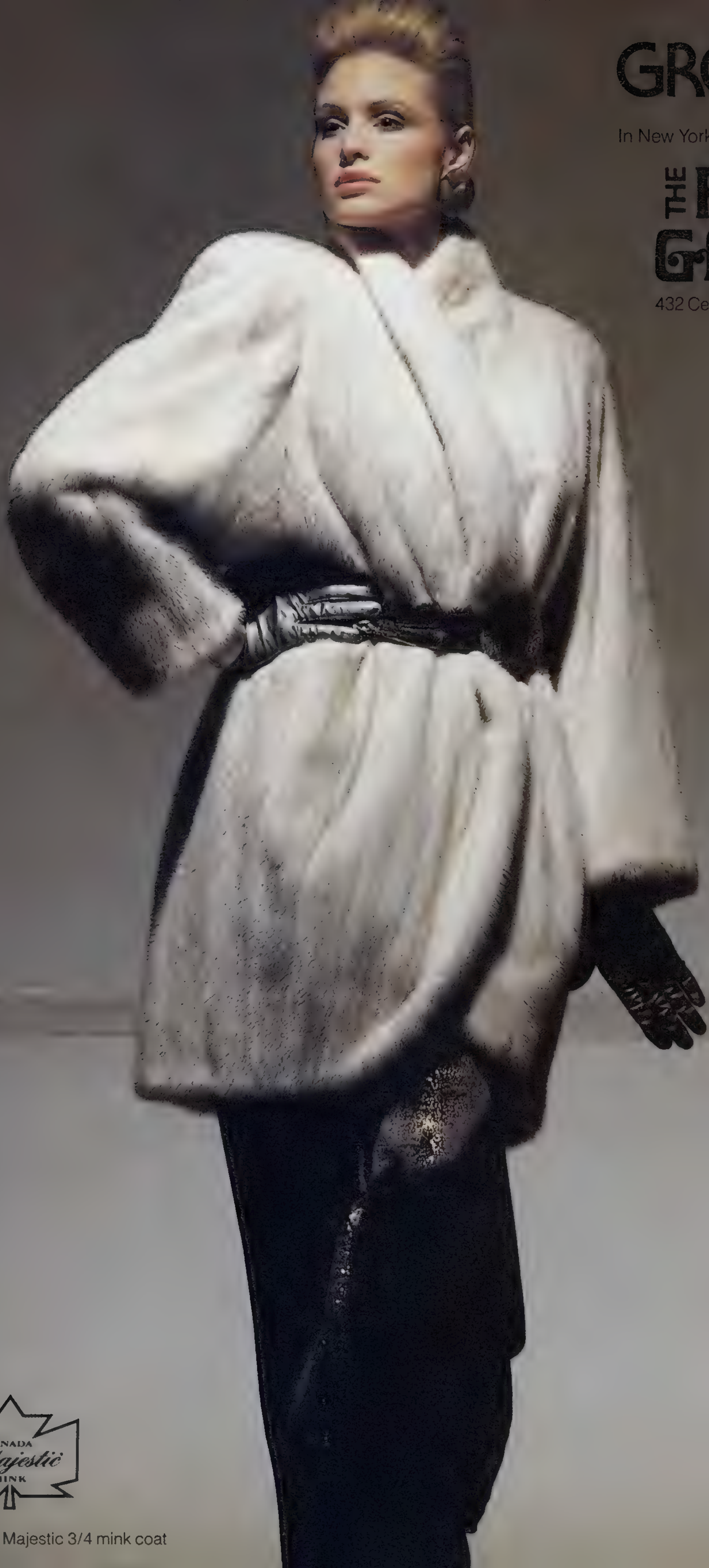

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What women want now from their hair/makeup regimes are faster effects with less effort. One idea: the very appealing combination of easy hair and polished skin—*above* and on our cover on model Cindy Crawford. It's a look that starts with hair that's a little longer, layered for volume and a sense of "texture." Makeup enhances skin tone with a shimmery color that "lights" the skin. (For more news about fall makeup color, see page 775.) Specifics, *above*, all Prescriptives: Rose Cameo Exact Color foundation; Radar Lip Glossing Stick over TrueBlue Red Demi-Matte lipstick. Ungaro Parallele's metallic-leather jacket; green elbow-length gloves, Sachiko for La Crasia. Hair, Suga/Suga salon, New York City. Makeup, Andrea Paoletti. Photograph by Avedon. For fashion details, see last pages of this issue.

BEAUTY NOW

Makeup: new sparkle. . .
good reads. . .scented "jewel"

scent

How does the world's most famous jewelry store celebrate its 150th birthday? By joining forces with the noses at Chanel to create Tiffany & Co.'s first fragrance. And in case you don't notice, Tiffany perfume is bottled in a gold-and-silver replica of the Fifth Avenue store's Art Deco facade, designed by Pierre Dinand. At $200 an ounce, the floral/fruity scent may be one of Tiffany's most attractive extravagances. . . .

shimmer

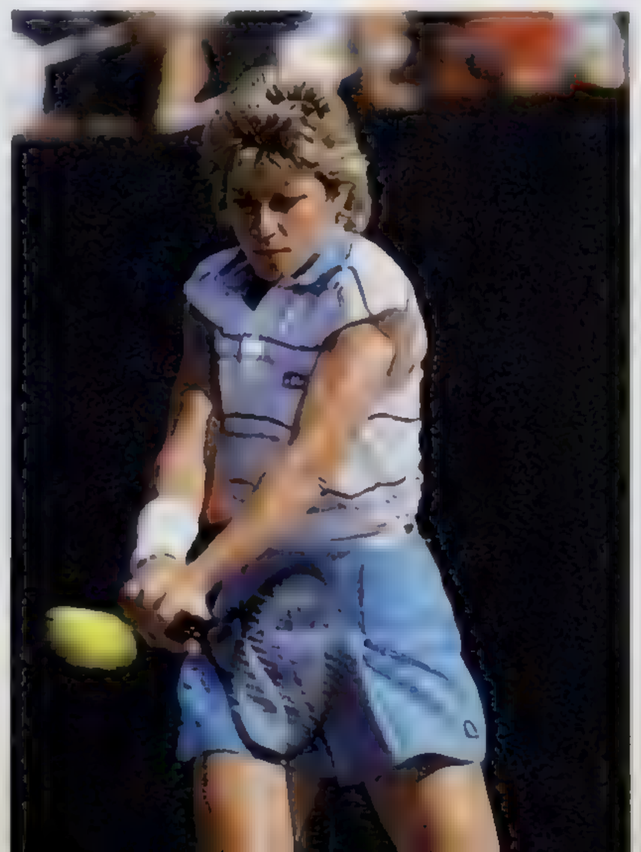
What could be more appealing after seasons of matte makeup than the light-catching effects of shimmer in virtually all the fall makeup colors. How it looks best: highlighting smooth skin—e.g., on the browbone rather than near eye creases (a favorite, Germaine Monteil's Rich Powder eye shadow Trio). . .as a shimmering lip color (Payot's "Reve"), at night dusted on bare shoulders (Clinique's "Rose Glaze" powder). . . .Great idea for women who apply lip color several times a day: automatic lip brush, which dispenses a measured amount of lip color at the press of a button, Revlon's Lip Click. . . .

good reads

Some women wait months for an appointment with NYC plastic surgeon Thomas D. Rees, M.D.; his advice is more easily accessible. Dr. Rees answers questions about plastic surgery procedures—including safety, recovery time, realistic goals—in *More Than Just A Pretty Face* (Little, Brown). Included: a chart listing often overlooked post-surgery details, such as how long to wait until hair can be shampooed, makeup worn. . . .Need to know what quick action to take for a skin reaction to something you ate or a product applied? Good answers can be found in *Your Skin* (Berkeley), by Frederic Haberman, M.D. (clinical instructor of dermatology at NYC's Albert Einstein College of Medicine). . . .No time for a makeup lesson? Check out *I'll Make You Beautiful* (NAL Books), by Il-Makiage founder Ilana Harkavi. The title may be more than slight overstatement, but Harkavi does provide quick makeup refreshers and ideas on changing makeup looks from day to evening or from season to season.

sporty

What can Chris Evert bring to a line of skin/hair products? Answer: first-hand experience—with modern realities of frequent showers, exposure to sun, humidity changes, travel, stress. Her Active Life line addresses all these needs but one: products don't contain sunscreen. (Her moisturizer, says Evert, is light enough to wear with a sunscreen). A new sun gel is planned for next year.



MELCHIOR DIGIACOMO/IMAGE BANK

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law & women

Sexual harassment: encounters of the subtle kind . . . healthier benefits at work. BY CONNIE E. SIMMONS

MAKE ROOM FOR CHILD CARE—AT THE OFFICE

Traditionally, finding high-quality, affordable child care has been seen as a private problem for single parents and two-career couples. Finally, the difficulties faced by working parents—and the shortage of day-care facilities—are becoming a public concern; and San Francisco is leading the search for innovative solutions. There, lawmakers married the financial clout of big business to the organizing skills of local government and came up with a new, cooperative approach to child care. In 1985, San Francisco adopted a zoning ordinance that requires developers of large office buildings to provide rent-free space for a day-care center in or near each new project. Alternatively, the developer can contribute to a city-wide day-care fund. In 1986, hotels were included in the ordinance.

Is San Francisco's approach working? Because of a building slump and recent restrictions on further development downtown, the effect of the zoning ordinance has not yet become visible. Of the six building plans that have been submitted to the city, says Nancy Walker, president of the San Francisco Board of Supervisors, three will make room for child care and the others are undergoing revision. Walker observed that "there are real benefits to an office building with a child-care facility; it is more competitive and desirable to corporate tenants." James Bronkema, president of Embarcadero Center, a complex of four office buildings and a hotel, believes that providing space for workers' children will become a standard feature in future office buildings. In fact, Embarcadero Center was the first corporation in San Francisco to include day-care space in its plans for new construction—which it did even before the zoning ordinance was passed.

San Francisco's child-care ordinance is not without its critics, who argue that it imposes an unfair financial obligation on developers by forcing them to give away potentially profitable office space. Nevertheless, the idea has captured the nation's imagination. Karen Furia, director of San Francisco's Mayor's Office of Child Care, reports that she has received over sixty inquiries about the zoning ordinance from other cities, including New York, Los Angeles, and Philadelphia. It is interesting that San Francisco, a city that has elected women to all its top offices, is the model for the country in its creative approach to corporate/family issues.

YOUR RIGHT TO HEALTH CARE

Women who are newly divorced, widowed, or unemployed find that their lives change in unexpected ways. In the past, many who had group health insurance lost their coverage, and were left without time or resources to find a replacement policy. A woman in this situation should be aware of a recent federal law: anyone who is covered by her spouse's group health insurance plan can continue her coverage, and her children's, at her own expense for up to three years after divorce, legal separation, or the death or retirement of her spouse; and a woman who would lose her own group health coverage—because she has lost her job, or has been asked to reduce her hours—can retain her coverage for up to eighteen months. These rules generally apply to businesses that employ twenty or more people.

Continuing coverage is advantageous because group health insurance is typically less expensive and provides more complete coverage than an individual policy. Also, a woman who remains in her group plan will not have to take a physical exam to qualify for a new policy. To continue coverage, the employee or spouse must pay both the employee and employer portions of the insurance premium, plus a small fee (3 percent of the premium) to cover administrative costs.

ENDING SEXUAL HARASSMENT

While we occasionally hear about a friend who was introduced to her husband at work, it is more common to hear complaints about unwelcome attentions or embarrassing remarks. As a result of a Supreme Court decision—in a case called *Meritor Savings Bank* v. *Vinson*—women who face sexual harassment from their supervisors at work can now take more effective action than leaving their jobs in frustration or fear. In the *Vinson* case, a bank employee claimed that her supervisor harassed her—making sexual demands and threats—until her job became so unbearable that she took a leave of absence and eventually was fired.

It is easy to spot blatant sexual harassment: for example, a supervisor's demand for sex in exchange for a promotion. In the *Vinson* case, the Supreme Court recognized that more subtle forms of sexual harassment on the job, such as innuendos and derogatory remarks, may also be intolerable. The Court stated that workers have the right to bring a lawsuit under Title VII of the Civil Rights Act (which prohibits discrimination based on sex, race, color, religion, or national origin) claiming that such behavior creates a hostile work environment—even if they are not threatened with the loss of a job or a promotion. Under this broad definition, sexual harassment still refers only to the actions of a supervisor—someone who has power over your job.

Many women have faced sexual harassment at work: in 1985, the most recent year for which statistics are available, 7273 complaints were brought before the Equal Employment Opportunity Commission. Unfortunately, a woman bringing a suit may still find it difficult to establish that sexual harassment actually took place. The Supreme Court said that a lower court must consider whether the supervisor's actions were "unwelcome." As in a rape case, a victim may be grilled on her sex life and whether she was acting in a "provocative" manner. Nevertheless, Claudia Withers, an attorney and director of employment programs at the Women's Legal Defense Fund in Washington, DC, believes that the *Vinson* decision will encourage women to assert their right to work in an environment free of sexual intimidation, ridicule, and insult, and to feel more confident about taking legal action to accomplish this.

The *Vinson* case also sends a forceful message to employers. Corporations may now be held responsible for sexual harassment by their employees—even if top management was not aware of the problem—and could be forced to pay damages. Although the *Vinson* decision leaves open certain questions about proving sexual harassment, it does acknowledge clearly that demeaning or threatening behavior toward women at work is no longer acceptable.

Connie E. Simmons *is an attorney with Pavia & Harcourt in New York City.*

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Fig. I

LADIES' STEEL AND
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The men's steel and gold model (Figure II) *hugs the wrist so smoothly that you'd swear it was made to measure.*

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Fig. II

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas.

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Eat Right, New Mexico!

As implausible as it seems, the entire state of New Mexico went on a diet, as part of a public health campaign designed to reduce fat and sugar in the diet and to encourage weight loss (they fell short of the collective goal of 35,000 pounds by less than 1500 pounds). Almost ten thousand people participated in the diet, which was the first phase of a three-part plan. Last spring's launch of Get Fit New Mexico will be followed this fall by Tobacco Free New Mexico. They will be repeated annually for the next decade. Information: 505/889-3316.

MUSCLE TEACH From the city—L.A.—that gave us Gold's Gym and Muscle Beach comes Pro Muscle fitness training camp—summers of weight-training and workouts with some of the country's top bodybuilders, including Rachel McLish, Carla Dunlap, Lyle Alzado. Campers live, eat, train with the world's top athletes, but rubbing muscled shoulders with the world's greats does not come cheap—it costs $625 per week; and attendance is limited. Phone: 213/396-6568.

Odors of the '80s

What do women consider the most offensive modern smells? A few thoughts . . .

- *too much (or cheap) perfume*
- *cigars*
- *floral room fresheners*
- *cigarette smoke*
- *hair-salon odors*
- *perm lotion*
- *nail polish remover*
- *scented toys*

WHO'S FIT?

Although Americans spend over $8 billion each year on sports equipment, 47 percent of adults (ages 18 to 64) are inactive. So, who's buying the equipment and how often are they using it? According to researcher Christine Brooks of the University of Michigan: As ownership of equipment increases, so does frequency of physical activity. But owning doesn't guarantee using. Of the adults who own jogging shoes, 45 percent jog only once a year; only 17 percent of those who own jogging shoes use them more than once a week, which correlates to a recent American Sports Data study: almost half the women who buy leotards never work out in them!

EDITOR'S CHOICE

How many women actually use the applicators that come in makeup products? Not many. Brushes are usually too small, eye applicators too rough on lids. Although not ideal, women often carry quality dressing-table tools with them; but what's really wanted—and needed—are small-size ones . . . which is why Estée Lauder's new Demi-Matte Makeup, with the best mini makeup sponge, caught our eye. They also make a mini-size Perfect Makeup Sponge, sold separately.

ONE-STOP SHOP CLUE TO THE BUSINESS OF AMERICANS' LIVES? ACCORDING TO A.C. NIELSEN CO.: OF APPROXIMATELY $24.8 BILLION SPENT ON HEALTH AND BEAUTY AIDS LAST YEAR, ABOUT $11.3 BILLION WORTH WERE BOUGHT AT FOOD STORES, $9.7 BILLION WAS SPENT IN PHARMACIES.

Model Talk When models get together, what do they talk about? Not beauty tips. Overheard being discussed backstage at a recent fashion show: nude photography—and how boyfriends feel about it . . . how to cope with travel, fatigue, heavy schedules . . . investing money . . . the importance of real estate . . . breast implants . . . how to handle your agent.

MODERN HABITS

According to a new Caress survey . . .

- Although the majority of women use soap on their face, nearly half of those who do worry that soap has a drying effect on their skin.
- The amount of time a woman spends applying makeup differs not by age but by geographic location. American women who live on the East Coast spend less time on makeup than women who live in the South and West. Top choices among women everywhere: blusher and mascara.

BEAUTY ENCOUNTERS

How young is too young to get little girls thinking about skin care and fitness? At Mattel, apparently, never young enough—and maybe they've got a point: Experts say American school children could be more fit, and suggest that sun damage is best avoided from the time we're infants. Enter the Shimmerons—Spectra and her friends—Barbie-like dolls who come from another planet to teach Earth girls how to be more fitness aware. These toys always use sunscreen (their SPF, however, stands for star protection factor) . . . and exercise ("just touch your toes—and reach for the stars").

Beauty with a conscience

Clairol started it, with a scholarship program for women over thirty to return to school to finish a degree; now their new Take Charge program offers $1000 awards for women who have rebuilt their lives. Other beauty companies are also getting involved in community efforts directed at women: Rudy & Kelly salons, for example, in Tidewater, Virginia, hold regular Cut-A-Thons to raise funds for local charities. Current focus: the city's local rape-crisis center . . . . To members of the American Woman's Economic Development Corp.—which, among other things, helps women to start businesses—Glemby offers special discounts and free consultations.

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Foolish men, smart choices . . . self-sell

BY CAROL TAVRIS

CANDOR: THE PSYCHOLOGICAL CURRENCY OF THE '80S

"He seemed so interested; he told me all about himself, and then he never called." How, women wonder, after an evening of personal revelations, can a person "turn off"? According to Helen L. Wintrob, Ph.D., a Brooklyn psychotherapist writing in a special issue on loneliness of the *Journal of Social Behavior and Personality*, self-disclosure doesn't mean what it used to. Talking about one's private experiences and feelings, an action once reserved for the deepest, most intimate relationships, has become a way to "market" oneself as "open" and "psychologically aware" in a culture that values these qualities.

Without a moment's hesitation, new acquaintances discuss the most intimate details of their lives. In this era of fast food and immediate gratification, Wintrob observes, "we try to be instantly appealing, instantly interested, and instantly connected. By revealing intimate details of our lives, we try to make contact." Why, she wonders, do people reveal intimacies to virtual strangers? In our culture, studies find, people who disclose a good deal about themselves are liked more than those who do not. An intimate disclosure implies that the listener is special, worthy of closeness: a revelation is both a valuable gift and a confession that the speaker likes and trusts the listener.

According to Wintrob, today's over-thirty adults, lacking a context for finding new friendships (school, church, community, and so on), regard the first date as a rare chance to "sell themselves." The sad irony, she concludes, is that "marketing ourselves by being indiscriminately self-disclosing . . . cannot do anything but intensify a profound sense of isolation."

THE HOSTILE IMAGINATION

Paranoid people, the old joke goes, may still find that someone is out to get them; and even normal people create enemies in their imagination. "We human beings are *Homo hostilis*, the hostile species," says Sam Keen, Ph.D., author of *Faces of the Enemy* (Harper & Row). Keen became interested in the psychological processes of "making enemies"—whether the enemies are across national boundaries or within them, whether they are as abstract as a political party or as concrete as the next-door neighbors.

The face of the enemy, Keen finds, is the same everywhere: a focus for hatred; "them," not "us." We divide conflicts into simple moral opposites: we are innocent, they are guilty; we tell the truth, they lie; we are compassionate and peace-loving, they are selfish and violent. By destroying the individuality and humanity of the enemy, Keen says, we obscure the complexities of conflicts and diminish our ability to reach humane solutions. "A full-bodied imagination," he maintains, "would lead us to the recognition that those we fight against are like ourselves." The point, Keen says, is not to deny the reality of conflict—among nations or among groups—but to avoid the horrifying excesses all humans are capable of committing.

STREET TALK—A MACHO GAME

Sexual harassment on the street is a momentary annoyance for some women, an enraging or humiliating experience for many. Jaclyn Packer, a graduate student in psychology at the City University of New York, finds that, unlike office harassment, street harassment is a game men play for other men, a macho display of virility: few males make crude remarks to a woman unless they are in a group. Further, the target must be on her own, and she must be listening: one of Packer's interviewees said she now wears Walkman earphones on the street, and men no longer make comments to her. Packer surveyed men and women on their views of the victim's feelings and the harasser's intentions. She found that the harasser offends and angers women; "yet . . . they assume he means no harm." Many women conclude that "since men don't know that women don't like this behavior, it's really not their fault." Men, in contrast, believe that the harasser intends to be offensive, yet they also believe that "since women like it, the men aren't really doing anything wrong." In both cases, the harasser does not have to take responsibility for his actions. Perhaps one solution to this social misunderstanding is for women to convince men that they do not enjoy harassment, and for men to convince women that harassers' intentions are not innocent. This is not a trivial matter, Packer maintains; it is a continuing obstacle to women's freedom to "move wherever we want, whenever we choose."

THE POLITICS OF ORGASM, CONTINUED

Today, most people regard Freud's description of correct female orgasm—the "healthy" vaginal orgasm versus the "immature" clitoral orgasm—as a quaint footnote in the history of famous outdated theories. Masters and Johnson were credited with the discovery that there is only one kind of female orgasm. Yet Jerome C. Wakefield, D.S.W., of the University of Chicago, argues that while Masters and Johnson helped eliminate some notions of female sexual pathology, they grossly "overpathologized" women in other ways.

Consider Primary Orgasmic Dysfunction (POD), defined as a total and lifelong lack of orgasm in all sexual activities. This disorder is thought to affect some 7 to 15 percent of all women, while its male equivalent is rare. But, as Wakefield observes, Masters and Johnson did not distinguish women with true POD from those who never experienced orgasm because of ignorance, religious inhibitions, or lack of adequate stimulation. A man who lacks certain sexual experiences because of his partner's problem—for example, a man who has never had intercourse because of his wife's vaginismus (painful vaginal spasms)—would never be diagnosed as having a disorder. "But the case of a woman with an impotent or prematurely ejaculating husband is handled entirely differently," Wakefield says. *She* has POD, even though *his* problem is causing it.

Differences in biology and socialization also affect the diagnosis of disorder. For example, Wakefield says, masturbation is the most reliable way for women to learn about their own orgasmic responses, but more men than women masturbate. This difference means that more women than men will fail to have orgasms—not because women have a disorder, but because they have not tried masturbating. They come to therapy, learn to masturbate, and *voilà!* They are "cured," says Wakefield, of a disorder they never had.

By eliminating these biases, Wakefield argues, therapists are left with a small number of individuals who still fail to become orgasmic. At most, he says, this is 1 percent of the population—a far cry from being a "widespread female disorder." Sexual diagnosis, as we might have learned from Freud, often depends on the bias of the beholder.

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REPEAT AFTER ME: SOME HARD FACTS ABOUT HYPNOSIS

Hypnosis—what it is,
what it isn't, what works, what won't

BY MONICA STARKMAN, M.D.

So deep-rooted is the hope that science will generate new medical and psychological treatments that, if too long a time passes without the development of a new theory or treatment, old ones are recycled, resurrected, and reworked. Today, therapists and patients alike are paying eager attention to relaxation and suggestion, visualization, imagery, and hypnosis. Yet the holy men of India who walk on burning coals, as well as the fire- and snake-handlers of our own American West, have long known the power of these techniques. And even in traditional psychotherapy, the use of suggestion is far from new. During the early years of his explorations into the mind, Freud relied heavily on hypnosis to facilitate the recall and expression of repressed feelings. Once he developed the techniques of free association, however, he abandoned hypnosis—an act duly imitated by his followers which doomed hypnosis to lie fallow for far more years than its potential deserved.

Relaxation, too, has a long therapeutic history. Behaviorists train phobic patients in relaxation before suggesting visualizations of the feared object; psychoanalysts have their patients rest on a couch in quiet, dim surroundings to encourage free association.

Hypnosis and all the related techniques take advantage of the brain's penchant for working with images and chains of thoughts, which in turn influence our moods, bodies, and behaviors. (No one who has felt the terror and wild heart beating brought on by a nightmare can doubt the strong physical and emotional effects of imagery.)

Although no unique brain-wave patterns have been identified in hypnotized subjects, there is significant scientific evidence that suggestion can affect biological functions. In 1970, for example, researchers at the Michael Reese Hospital and Medical Center, in Chicago, reported that when asked to imagine they have just eaten a full meal, people under hypnosis may release insulin. Or, according to an article in *Psychosomatic Medicine* in 1969, asthmatic patients may suffer attacks of wheezing when told that the vials of plain *(Continued on page 116)*

Monica Starkman, M.D., *is an associate professor of psychiatry at the University of Michigan Medical School.*

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(Continued from page 112)

saline they are sniffing contain allergenic material. In addition, a study conducted by the University of Arkansas and the V.A. Medical Center in Little Rock shows that suggestion can affect immune function as measured by changes in the skin's reaction to the tuberculin test.

Certainly, self-hypnosis can help to ease the pain of cancer; moreover, it promotes the exhilarating sense of autonomy, of actively using one's innate capabilities to free oneself from the enslavement to pain. Recalling a set of images that consistently elicit relaxation in the face of anxiety, or rehearsing in fantasy a plan of coping with feared events, not only increases the probability of success in meeting these challenges but also expands one's confidence. Yet visualization, imagery, and hypnosis are not a panacea. Though hypnosis affords many cancer patients substantial relief from severe pain, narcotic use is usually not eliminated, but only decreased. Biofeedback can assist patients in lowering high blood pressure, but in most cases some antihypertensive medication is still necessary. The individual patient, the suitability of the treatment to the problem, and the skill of the therapist are all critical factors.

Although those with the greatest ability for hypnosis might be able to withstand surgery with the barest minimum of anesthetic, most of us cannot expect such results. Some may cease smoking after one session of hypnotherapy; for many others, the habit is not so easily vanquished.

Sadly, unrealistic expectations may result in the exact opposite of the sense of mastery: namely, a feeling of failure. One of the most poignant examples of this is the pall cast over the joy of childbirth for women who try to use Lamaze or other natural childbirth techniques—which are forms of distraction and self-hypnosis—and are devastated because they cannot avoid asking for pain medication.

Also, there is a considerable difference between using imagery techniques to enhance coping skills and using them with the expectation of mastering lifelong conflicts. Even in the most motivated persons, deeply ingrained resistance may sabotage efforts at change. One woman who sought hypnosis for assistance with weight control revealed in an interview that her mother disapproved of her weighing even a pound less—and thus being more attractive—than the mother herself. In addition, the patient feared that if she lost weight, she would be more attractive to men and susceptible to their seductive advances, which would pose a danger to her marriage. Unless such issues are explored and resolved, there is a high likelihood that hypnosis—or any attempt at weight control—will be unsuccessful.

Even if visualization techniques are appropriate, they may not be as successful as other interventions. For example, in the treatment of phobias, desensitization that uses imagery is not as effective as therapeutically guided confrontation with the actual feared object, although imagery can be a very useful initial step for some people.

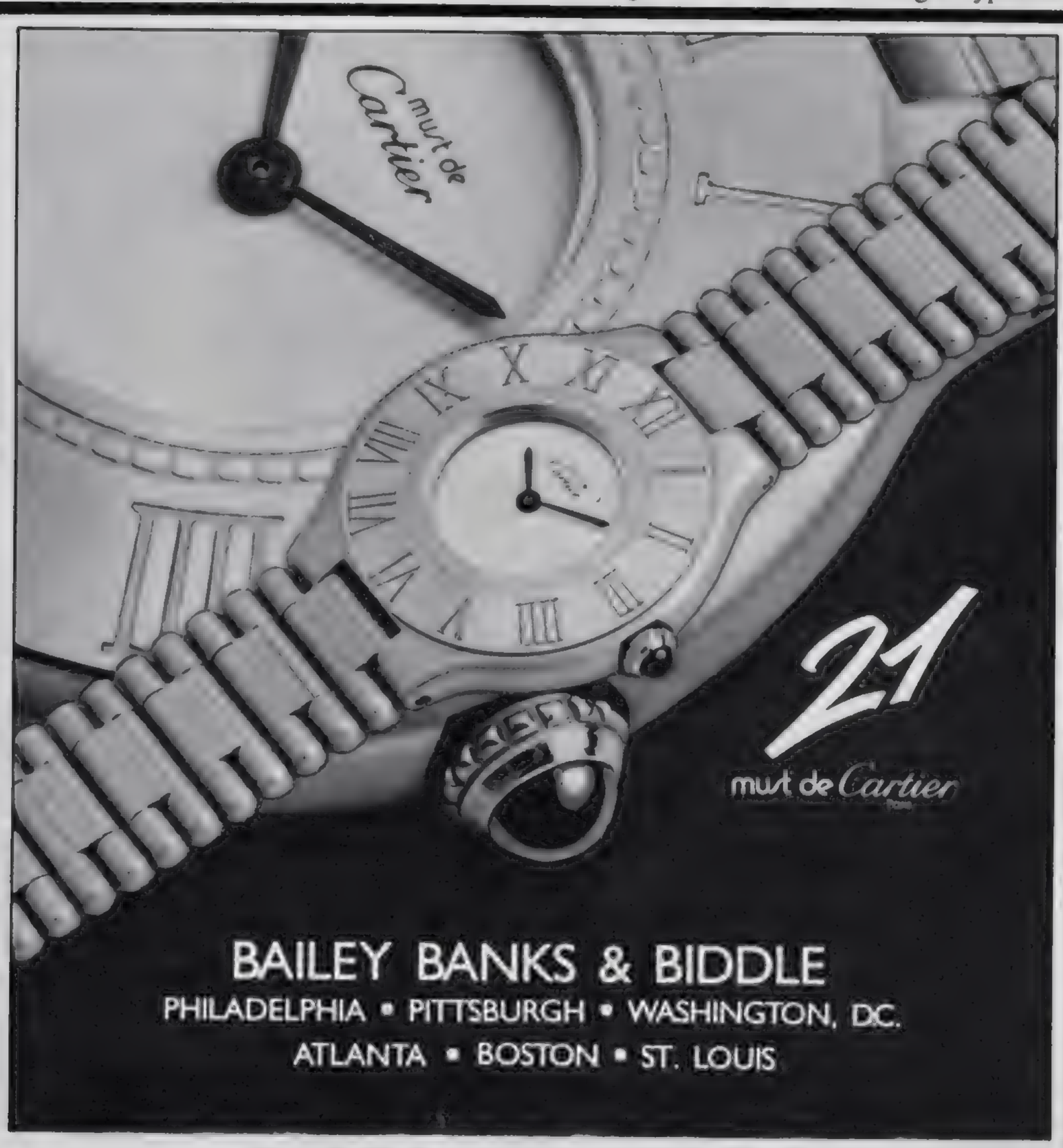
Another fact to consider is that not everyone is capable of being hypnotized, just as not everyone can participate in psychoanalysis or be successful at meditation. Studies show that about 10 percent of people are easily hypnotized, 10 percent not at all, with most of us falling somewhere in the middle of the curve. There is no sex difference; the belief that women are more easily hypnotized than men is merely an expression of the stereotypical view of women as passive and suggestible. What matters is the subject's capacity for concentration so focused that it decreases the awareness of sounds and movements in one's environment: the experience is akin to getting lost in a good book.

Being hypnotized is neither strange nor unpleasant: the subject simply sits quietly, eyes closed, attending only to the voice of the hypnotist, who often will begin by suggesting that the subject will feel changing sensations—heaviness or lightness, for example—when moving body parts such as the eyelids or hands. Specific suggestions that address the problem at hand then follow.

The commonly held fear of falling under the power of the hypnotist is exaggerated. Since hypnosis depends upon a capacity and a willingness that reside in the subject, the consent to enter into a trance state and follow suggestions is under the control of the subject, not the hypnotist. If there is any risk at all, it might be to a highly suggestible person who had the misfortune to come into contact with an unscrupulous, unprofessional hypnotist—or traveling salesman or lover, for that matter. ▽

"The commonly held fear of falling under the power of the hypnotist is exaggerated. Consent to enter into a trance state is under the control of the subject, not the hypnotist"

VOGUE, September, 1987



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PEOPLE ARE TALKING ABOUT...

Kim Basinger as Nadine: "startling, assertive, a revelation"

Jeff Bridges as the husband: dumb in all the ways Nadine is smart

Tex-Mensch

Robert Benton's screwball comedy of marriage

Although set in the deep South of the slow drawl, deceptively dumb blonds, and cluttered trailers, *Nadine*, Robert Benton's delightful new movie, is wise in the ways of the world, a restoration comedy set to a Country/Western beat and plunked down in Austin, Texas. Ostensibly the film is a thriller, the story of a couple, played by Kim Basinger and Jeff Bridges, who stumble onto a land-grab scheme and a murder and spend most of the movie fleeing from, and outsmarting, the hayseed villains. But the real subject of the movie is marriage—marriage as one long, surprising, obsessional, banal, hilarious, gloriously combative conversation that goes on and on and on, consuming everything in its path, frequently interrupted, but never ending.

What the screwball comedies did for courtship, Benton does for the supposedly dull aftermath. Sophisticated yet not afraid of sentiment, the director of *Kramer vs. Kramer* and *Places in the Heart* shows how, through relationships with our husbands and wives, we become who we are. The film also deals with a tangle of emotions that ought to collide violently and yet, in the right circumstances, can provoke and heighten one another according to some hidden orchestration.

Nadine Hightower is the daffily beautiful manicurist whose attempt to get back some "art photos," for which she has unwisely posed, sets the plot in motion. The role fits Kim Basinger like a glove, or like the sheath of the salmon-colored suit she wears through most of the picture. Startling, assertive, elegant, she stands out from her tacky surroundings, yet she has never seemed to *belong* so naturally and specifically to a time (the mid-'fifties) and place. She's a revelation here: she has a kind of off-the-wall spontaneity she has shown only once before, briefly, in Blake Edwards' *The Man* (*Continued on page 140*)

ABOUT TO BE FAMOUS AMIS

Suzy Amis, the earthy young star of *The Big Town*, set in 1950s Chicago, was, like her co-star Matt Dillon, basically plucked out of the school yard and thrust before the camera. Someone from Oklahoma City, Amis's hometown, had sent a photograph of her, then sixteen, to Eileen Ford, the Mother Superior of modeling. Ford promptly presented her on *The Merv Griffin Show* as the "Face of the Eighties." "I wasn't aspiring to be a model," says Amis, "I mean, I wanted to be a vet. My modeling career just happened. And it was the same thing with acting."

Few models travel honorably from fashion to acting, so it is remarkable that Amis, after six years of modeling, won the Theater World Award last year for her first stage role, that of a trashy minx in the Off-Broadway play *Fresh Horses*. Earlier, in a bold career move, Amis turned down the lead (later played by Demi Moore) in the movie *Blame It On Rio* because it called for nudity. "A lot of people get into the business by taking off their clothes. But this wasn't something I wanted to do," says Amis. "It's one thing to spend time on the French Riviera in a small bathing suit, but it's another thing to be twelve feet tall on screen and naked." Instead, she ended up in the flop *Fandango*.

"It turned out for the best, though. If I hadn't done *Fandango*, I wouldn't have met my husband," says Amis. He is actor Sam Robards, son of Jason Robards and Lauren Bacall. "We were married in the film, and then we were married in real life."

At twenty-five, Amis is easygoing, a good mix of vitality and Victorian wistfulness. And she is relieved not to be modeling: "Fortunately, I found something I like to do better."

—AMY ENGELER

Suzy Amis: "I wanted to be a vet"

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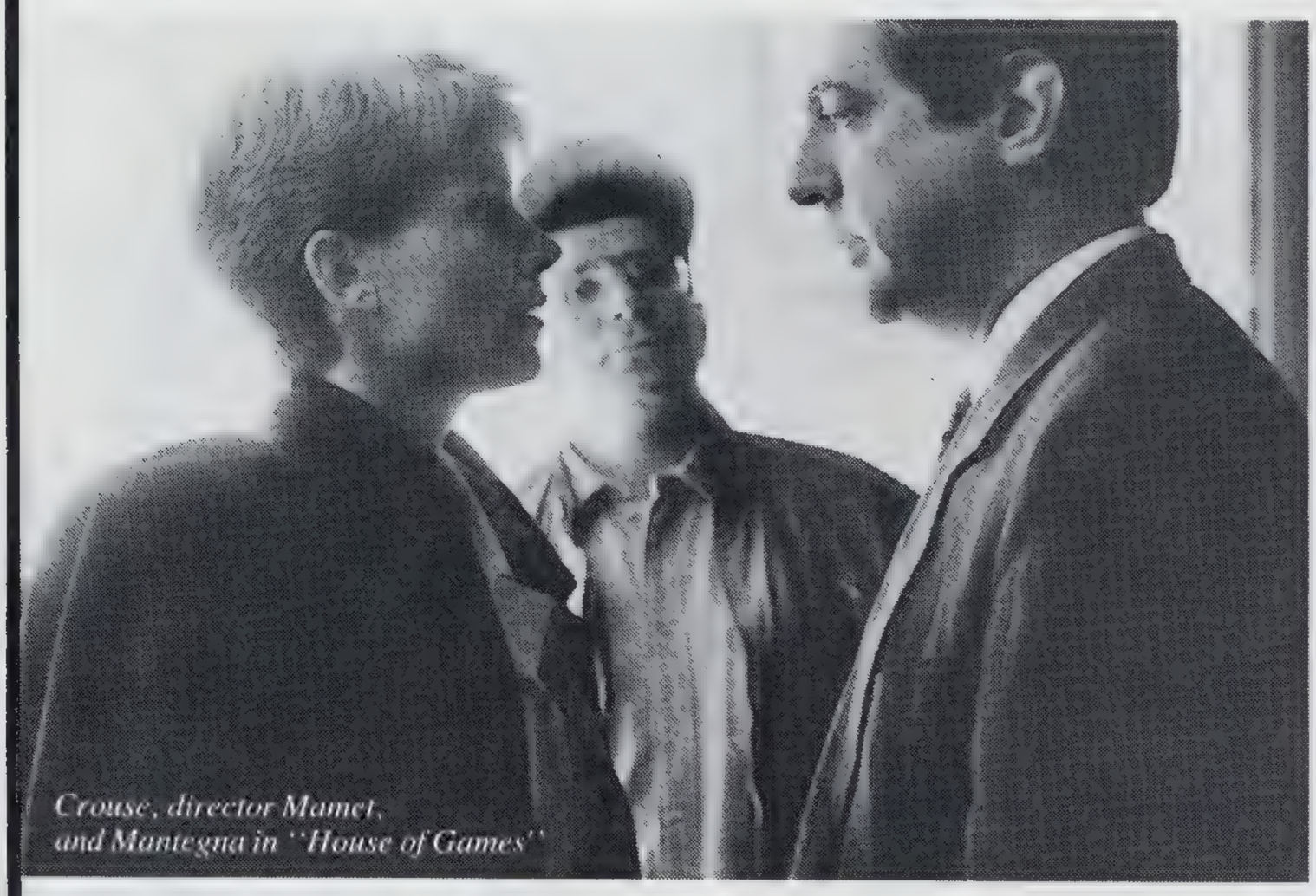
PEOPLE ARE TALKING ABOUT...

(Continued) Who Loved Women.

But Nadine wouldn't be Nadine without Vernon, her off-again, on-again husband, who's dumb in all the ways Nadine is smart (and dumb in other ways, too), but whose animal courage gets to Nadine on some primitive level. And Vernon wouldn't be Vernon without the Bluebonnet Bar and Lounge. He's a crazy visionary whose soul belongs to the beer joint he has established and whose continued losses have (temporarily) capsized their marriage but not Vernon's spirits.

When he two-times Nadine with another woman (played by Glenne Headly, marvelous as Renee, the marriage-minded secretary of a beer distributor), it is for the purely practical reason of keeping her boss, to whom he is heavily in debt, at bay. Bridges is one of the few American actors who can play a deadbeat and still be appealing. He gives Vernon the goofy charm of some of his best early performances, and he and Basinger play off each other as if they'd actually been married and shared a history. They know each others' moves, but not quite as well as they think they do.

In the way Benton counterpoints the predictable and the surprising, and celebrates the improvisatory riffs of a couple, he has made a comedy about marriage that resonates with the sweet music of real life. —MOLLY HASKELL



Crouse, director Mamet, and Mantegna in "House of Games"

PSYCHO THERAPY In David Mamet's *House of Games*, Lindsay Crouse out-represses her patients

In their short, bittersweet history, female movie psychiatrists have fallen into two camps, the nurturing and the hard-boiled. Lindsay Crouse's shrink in *House of Games*—a preposterous and fascinatingly malevolent thriller written and directed by her husband, David Mamet—doesn't follow the warm, womanly prototype of Ingrid Bergman *(Spellbound)* and Claudette Colbert *(Private Worlds)*, or even the messily oceanic "real" therapist in Paul Mazursky's *An Unmarried Woman*. Jut-jawed and steely-eyed, Crouse's chain-smoking heroine, Margaret Ford, is even more on edge than Jane Fonda's similarly addicted skeptic in *Agnes of God*.

In fact, Dr. Ford is in a class by herself, which is one of the movie's problems. Even for those with a dim view of the profession, she's beyond belief, a woman who wouldn't have made it through training analysis in the first place because of her own neuroses. It's a pity—because Mamet has come close to creating the great analysand's revenge movie, a darkly humorous morality play on the dangers of counter-transference. It's a story of a psychiatrist who has chosen to *become* a psychiatrist in order to experience vicariously the urges she's furiously repressing; and then, through a patient, she gets sucked into the maelstrom of these very urges. In the process of plotting her "liberation," Mamet aims at psychiatry's soft spots—its occasional amorality, its sometimes morbid addiction to the past—but he loses his targets in melodramatic overkill.

The author of a best-selling book called *Driven: Compulsion and Obsession in Modern Life*, Dr. Ford is laboring under a double load of guilt: first, as a Successful Woman Who Feels She Doesn't Deserve It, and secondly, as a psychiatrist who genuinely doesn't. In effect, she has ripped off her patients twice: by charging them hefty fees, then by exploiting their neuroses for her book.

As a surprisingly savage treatment of a repressed heroine, the *(Continued on page 146)*

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PEOPLE ARE TALKING ABOUT...

(Continued) movie is an interesting mix of two "blocked woman" genres: that of the sexless spinster of 1950s films who needed a stud to start her juices flowing, and that of the frightened-of-success workaholic of the 1980s who needs to be "raped"—seduced and abducted into a world of danger where she can unleash her forbidden fantasies. The "stud" in this case is a con man, played with teasing ambiguity by Joe Mantegna, who was exuberantly sleazy in Mamet's Pulitzer Prize - winning play *Glengarry Glen Ross*.

Ford takes the license for self-expression to its violently logical conclusion, wreaking revenge on the men who've treated her like the whore she suspects she is. There's a glorious opportunity for both humor and catharsis, but alas, Mamet's movie is as uptight as its heroine. There is something almost perverse in his denying Ford the satisfying release that "acting out" one's buried hostilities is supposed to bring. Mamet may have exorcised his demons, but he has not created a believable heroine whose emotional explosion could carry us with her; instead, at the end, he leaves us suspended in helpless disbelief. —M.H.

Peploe's "High Season": "a teasing, quasi-comedy of exploitation and betrayal"

A COMEDY OF BETRAYAL

Director Clare Peploe weaves elements of her childhood into an elegiac feature-film debut

If you knew that the neatly constructed blond in the polka-dot socks worked in movies, you'd assume she was an actress—playing in Rohmer films, perhaps, as one of those cool and knowing elusive objects of desire. But Clare Peploe's talents are expressed on the other side of the camera. Long a movie buff, she has followed her husband, Bernardo Bertolucci, into directing.

Peploe's first feature, *High Season*, which stars Jacqueline Bisset, Irene Papas, and James Fox, is a teasing quasi-comedy of exploitation and betrayal. Peploe, who had spent a great deal of time in the Greek islands as a child, returned after twenty years and was horrified at the depredations wrought by package tours and tourists. "But I was also horrified at my horror. I felt that I had to come to terms with my undemocratic feelings." The result was an original story—rare in movies today—about a glamorous photographer estranged from her sculptor husband on an island where the local grocery has just been transformed into a souvenir shop. The photographer's houseguest is an eminent art historian whose long-ago dealings with the Communists are about to be revealed. Also on hand are a sullen tourist, his wife, baying like a calf for holiday romance, and a fervently patriotic Greek lady with a criminal lust for nail polish.

The child of an English father and American expatriate mother, Peploe was born in 1942 in Africa, where her father was a wartime civil servant. After the war, the family returned to England; and her father became an art dealer—an occupation that, with its flexible attitude toward truth, is the object of many gibes in *High Season*. "He was attracted to it because, at the end of the war, you could still buy Impressionist paintings; but he became disillusioned with the way everyone regarded art strictly as an investment." When her father died, Peploe divided her time between travel and visits to her mother, a landscape painter, in Italy.

Through friends who went to Oxford, she discovered the *nouvelle vague*; and she and her friends would trek not only to London but to Paris to see the *(Continued on page 154)*

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PEOPLE ARE TALKING ABOUT...

(Continued) films of Godard, Truffaut, Renoir, and Ophuls. Her first job in movies was as a third assistant editor to a French director, but by 1969 she had worked up to being director's assistant—to Antonioni, on *Zabriskie Point*. The next year, at a screening in Rome, she met Bertolucci and struck up a conversation about their mutual passion, Godard. Passion of the more usual filmic sort was slower to evolve. They met several times over the next few years and in 1975 began living together; in 1980 they were married. Their marriage has had to endure long separations—while she was making *High Season* in Greece last year, he was working on *The Last Emperor* in China. However, "I think being separated is a good way of continuing the relationship," she says. "I'm not so sure Bernardo feels that, but the time apart is important to me. He's such a strong character I can easily be overwhelmed by him."

Peploe began directing in 1981 with *Couples and Robbers*, a short that was nominated for an Oscar. It's a black comedy of what she calls the "*nouveau criminelle*" class. "Poverty is despised now, something that never used to be the case in England. I felt that when Thatcher got in, there was a real contempt for people who were poor."

Peploe's next project will be a love story. She's looking for a modest work because "you have to change it for a film, and if it's a classic then you're betraying a great story." Betrayal again. Peploe is asked what the islanders of Rhodes made of the film crew and of actors portraying hard-drinking, rampaging tourists. "They were very pleased," she says. "There is no local economy apart from tourism. Not only were we bringing in money, we were giving them what all Greek islanders want these days—travel publicity."—RHODA KOENIG

TO LOVE AND DIE IN L.A.

Slam Dance: beautiful, baffling. . . but unbelievable

Slam Dance, a beautifully photographed thriller directed by Wayne Wang, and set in a schizoid Los Angeles of down-and-out Bohemia and elegant aeries, is lively, engrossing—and baffling. Tom Hulce (*Amadeus*) plays a cartoonist named Drood, an appealing offbeat character whose squabbles with his editor and with his estranged wife (Mary Elizabeth Mastrantonio) lead us to expect a movie of funky realism from the director of *Chan Is Missing* and *Dim Sum*. Then, without warning, we are plunged into a *film noir* in which Hulce is framed for the murder of a blond femme fatale (Virginia Madsen) with whom he—and half the L.A. police force—has had amorous dealings. And from here on out, *Slam Dance* moves like a crab, sideways instead of forward, scuttling from domestic romance to the Byzantine world of police corruption and power politics.

It's not that it couldn't all happen—and does everyday—but Wang hasn't made us believe it did happen. Our involvement in the story hinges on our accepting as plausible a passionate love affair between Hulce's nebbishy cartoonist and the statuesque blond and, with it, the juncture of the two worlds they represent. But the lovers are like trapeze artists who miss, and in that dramatic void the entire circus collapses with them. —M.H.

Virginia Madsen: femme fatale

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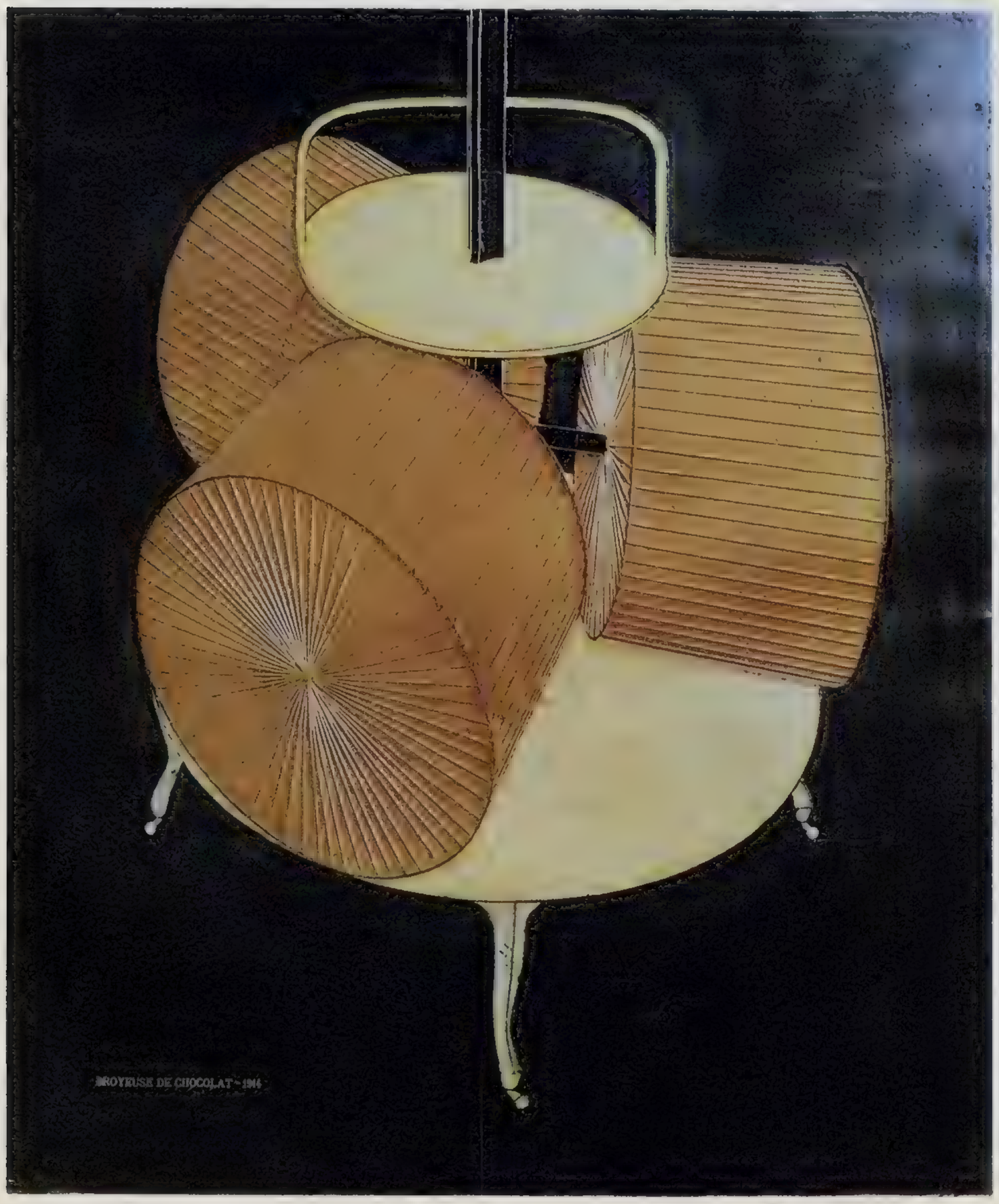
Notorious

Marcel Duchamp—art as a head trip

When Marcel Duchamp died in 1968, the avant-garde lost its original golden boy—a brazen figure who'd kept connoisseurs of modernity guessing for over fifty years. "Can one make works which are not works of art?" he asked in 1913. His life was not so much an answer to that question as a string of guerrilla attacks, designed to shake up relations between the artist and the work of art, and the work of art and the world. Duchamp turned art into a head trip, an idea game. He knocked art off its pedestal; or, to put it another way, he turned the pedestal into a place where anything goes. The composer John Cage summarized Duchamp's influence when he exclaimed, "Everything seen—every object, that is, plus the process of looking at it—is a Duchamp."



This Divinity of Dada remains so much a part of our consciousness that it's hard to believe we're actually celebrating the centennial of his birth in 1887. The Philadelphia Museum of Art—long the repository of the finest Duchamp collection—is opening a show that includes paintings, works on glass, prints, photographs, posters, and much, much more. Meanwhile, artists all around the world press forward with Duchampian projects—wrapping up bridges, floating basketballs in fish tanks, attaching toilet seats to canvases. We're still living amid the children of Duchamp.

Duchamp's career, like that of so many artists, began with a revolt against convention. Though his father, a notary, wanted the children to take up reliable professions, the artistic spirit pervaded this Norman family. Two of Duchamp's brothers rebelled against their father's will, changed their names, and became, respectively, one of the great printmakers of the century (Jacques Villon) and a distinguished sculptor (Raymond Duchamp-Villon). The young Marcel carried his protest even further; he turned against not only the life style of his bourgeois father but also the conventional idea of art. No major art-world figure has created as little art as Marcel Duchamp—and right there you have the central paradox of his career.

Though Duchamp began as a painter, there are very few people who will make serious claims for his painting. The one canvas that will be remembered, *(Continued on page 164)*

Above: "The poker-faced ghost" with the "Readymade" mounted bicycle wheel in 1958. Left: To Duchamp, the seemingly banal "Chocolate Grinder," 1914, suggested powers of refinement and transformation.

Top: HENRI CARTIER-BRESSON/Magnum. Bottom: The Philadelphia Museum of Art: The Louise and Walter Arensberg Collection

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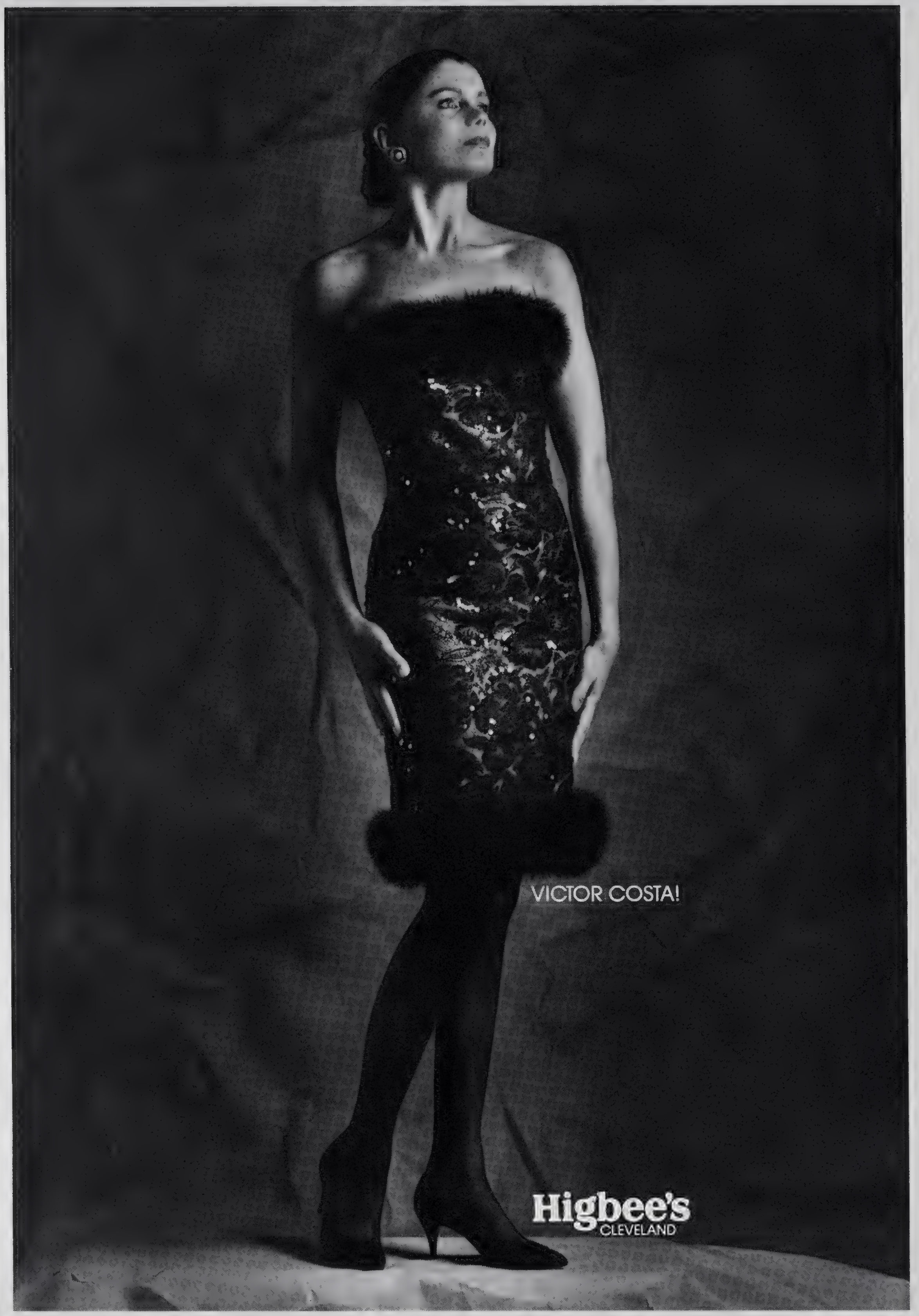
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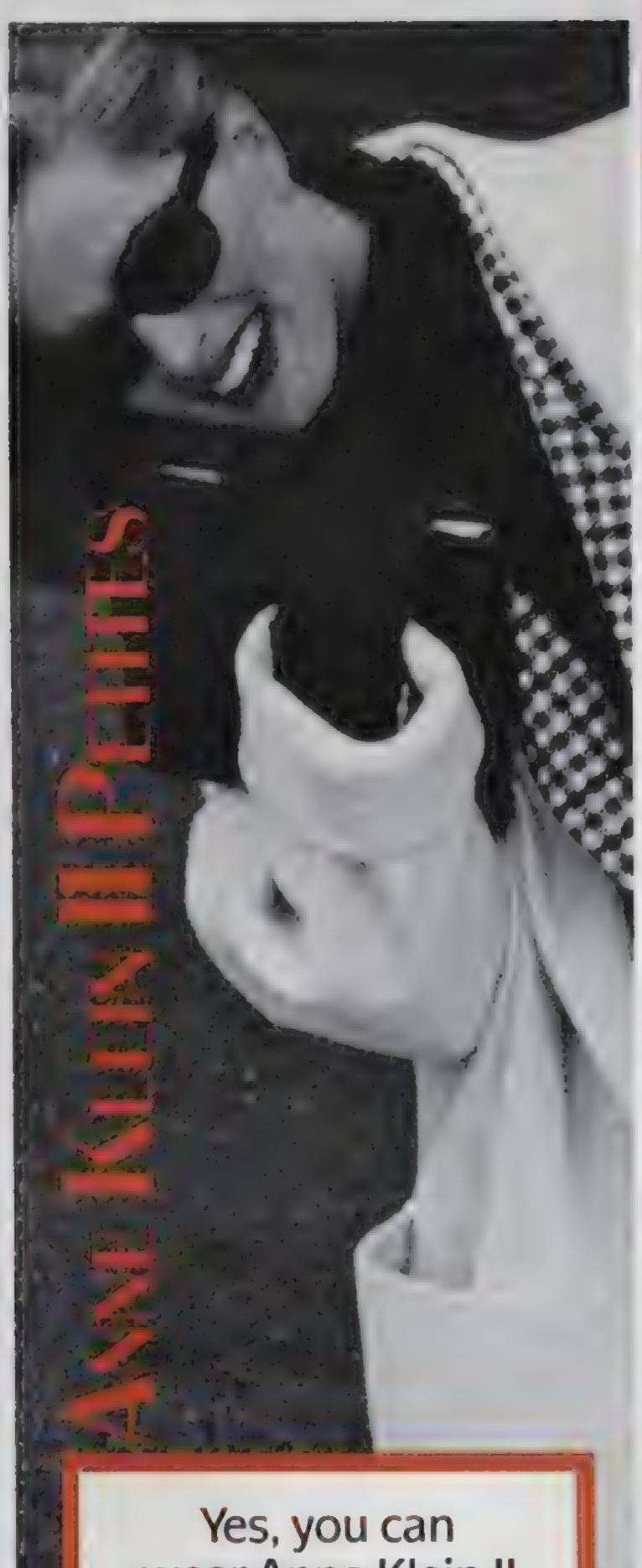

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PEOPLE ARE TALKING ABOUT...

(Continued) the "Nude Descending a Staircase," is a textbook-obvious rendering of motion in paint; the painting's multiple views are a reflection of his interest in early film and instantaneous photography. It's a kind of pop Cubism, famous because it kept the crowds at the notorious 1913 Armory Show in New York City, Chicago, and Boston outraged and amused, and gave the cartoonists a butt for all their antimodern jokes. The public reaction set the pattern for Duchamp's entire career, with each new work sending shock waves through the standard definitions of art.

With the "Large Glass"—its official title is "The Bride Stripped Bare by Her Bachelors, Even"—Duchamp left the world of painting pretty much behind. Many books have been written about this piece of plate glass inscribed with queer symbolic forms; it now stands in the Philadelphia Museum, a wreck, its glass run through with cracks. The imagery comes from alchemy and autobiography; André Breton called it "a kind of great modern legend." Ultimately it points toward the dissolution of art into enigma—a cool, antiromantic enigma, in which dreams turn brittle, and making love is as impersonal as working on an assembly line. Duchamp wanted to strip art bare. His humor is withering and elitist; he transforms Dadaist silliness into a deadly serious game.

Duchamp's vision coalesced most clearly in the Readymades he began to produce in 1913. These found objects—a urinal, a shovel, a bottle rack—that he signed and plopped down in galleries were his farewell to art, and his central contributions to it as well. With the Readymades the artist is no longer a craftsman, creating beautiful things; he's more of an entrepreneur of ideas, serving up paradoxes and scandals that disturb the sanctity of the gallery space. Still, signing one's name to pieces of hardware was obviously not going to keep a man of Duchamp's intelligence entertained for very long, so in the 'twenties and 'thirties he became increasingly immersed in a second career—chess. He took his kings, queens, and knaves very seriously and in 1932—the high point of his second career—won the Paris Chess Tournament. The game with its elegant abstractions, intricate mind trips, allegorical implications—was a perfect escape for an avant-gardist who wanted to *epater l'avant-garde*.

From the 'thirties to his death, Duchamp became the grand old man of Dada—helping to organize exhibits, puttering around his studio. In the 'sixties, he assisted in the production of miniaturized versions of his life work. (These were packed in attaché cases and sold for very high prices.) He was taken up by a new generation, as Johns, Rauschenberg, Warhol, Cage, and Cunningham transformed Dada into Happenings and Pop. As an artist, though, Duchamp had long since ceased to exist. He had become the curator of his own mystique. This master of the mass-produced fiddled for decades on a peep-show tableau that was posthumously installed in Philadelphia with his ironic proviso that it never be photographed. In the later photographs of the artist, he's a poker-faced ghost, presiding—ever so elegantly—over what critic Harold Rosenberg once called "The De-Definition of Art." —JED PERL

A LITTLE ITALY *An encounter—easy, romantic, Italian—captured by Francesco Giovannini in "The Meeting," 1948 (above) is one of the finer moments in Italy: One Hundred Years of Photography, an exhibition at the El Paso Museum of Art. High glamour (fashion models), high art (surrealistic photomontages), and high drama (including the 1914 arrest of then-upstart Mussolini) join scenes of the Italian landscape—speedboats on Lake Como, Milan's main piazza, a snowy Umbrian hillside.*

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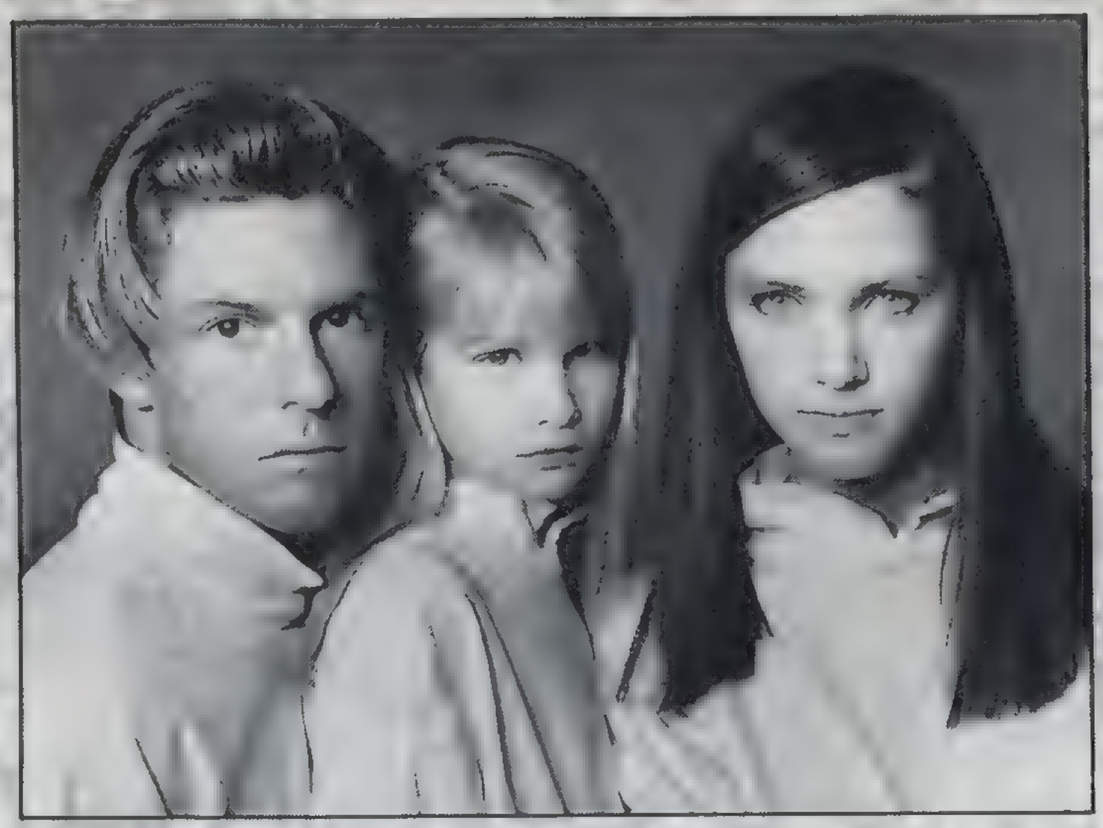

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PEOPLE ARE TALKING ABOUT...

A STAR IS ENGINEERED Jody Watley—

from *Soul Train* to total control

Some performers are great singers, some can dance, some have a great look, and others project a lot of energy,'' says Jody Watley. ''But I'm all those things rolled up into one.''

Such a bold self-assessment sounds almost arrogant. But in Watley's case, especially in light of the enormous success of her steamy first album, it is accurate. On *Jody Watley* (MCA), her voice ranges from girlish soprano to husky baritone, on top of a sinewy, insistent beat. Watley describes the album as ''hard, dance-type, funky-sounding music.''

At twenty-six, Watley is already a veteran of the music business. She got her start as a teenage dancer on the television program *Soul Train*, and was later recruited by the show's producer to fill out his prefabricated pop-soul trio Shalamar. The group produced a string of hits, but Watley was increasingly restive. ''Shalamar was never really *our* group,'' she says. ''I didn't have any control.''

Going out on her own, she first teamed up with top songwriter and ex-Prince bassist André Cymone and producer Bernard Edwards, who had worked with Chic, Diana Ross, and Duran Duran. Together, they created this hard-driving collection, with Cymone producing five of the songs. Then Watley began to develop the rest of the package—''the design, the details, the videos, the concept as a whole,'' as she puts it.

Watley is blunt about the fact that she's marketed herself in a very calculated way. So have two of the other most successful young black female singers of the 'eighties, Whitney Houston and Janet Jackson. Watley says what's important to her is that now she's able to shape her own career. ''I know what I like and don't like. I fight for what I want—and I get it.'' —RORY O'CONNOR

Nucci (r.) and Shirley Verrett in *Macbeth*

Sound and Fury

Leo Nucci, the hottest baritone in opera, pours his heart into *Macbeth*, the movie

If opera is a circus,'' says Leo Nucci, ''the tenor is the man on the flying trapeze, the baritone his catcher. In the *teatro*, people stand for the tenor; for the baritone they don't make a big deal.'' But Nucci, forty-five, is more than content to play catcher, particularly when the trapeze artist is so often Luciano Pavarotti. Nucci, whose voice combines an appealing warmth with the agility and luster normally associated with the higher registers, recently recorded Verdi's *Ernani* with Pavarotti and Joan Sutherland; he rejoins them later in the fall at NYC's Metropolitan Opera for a new production of Il Trovatore, and this month, he opens the San Francisco Opera as Figaro in Rossini's *The Barber of Seville*, a role he claims he was born to sing.

Nucci's most significant gift is his ability to act with his voice; his dramatic presence invariably sweeps away skepticism about opera's often preposterous plots. It also helped him to land the title role in *Macbeth*, French director Claude d'Anna's film version of the Verdi opera that will open here this fall. On London Records' companion disk (Riccardo Chailly conducting), Nucci demonstrates his concern for Macbeth's character in the way he shades a tone or stills a phrase to portray anguished brooding. He also has the magnificent force of a warrior king when, with the solidity of a Mahlerian trombone, Macbeth pours out melodies of immense regret.

The irony is that a voice of such power was hidden in the La Scala Chorus for nearly seven years. But the job had its benefits: Nucci was able to observe baritones like Piero Cappuccilli, who first recommended him to conductor Claudi Abbado. Nucci's breakthrough came with his triumphant 1978 Covent Garden debut in *Luisa Miller*, a feat arranged by soprano Katia Ricciarelli when the scheduled baritone fell ill.

Not surprisingly, Nucci has strong likes and dislikes when it comes to the music he performs. He prefers the florid bel canto of Donizetti, and Verdi's lyric roles to Mozart. He never sings lieder. ''Lieder is all 'style','' he says. ''I prefer music with character, with passion, where maybe you come in wrong, make a mistake, but that's not so important. What is important is character—*emotion*.'' —LESLEY VALDES

BRITISH SWING, AMERICAN SCREAMS

If the idea of grafting jazzy 'fortyish vocals onto crisp electronic instrumentation sounds like your cup of tea, check out *It's Better To Travel* (PolyGram) by the new British trio Swing Out Sister. The album went to the top of the chart in the U.K. on the strength of two of its swinging, syncopated singles, ''Breakout'' and ''Surrender,'' and seems poised to break out here as well . . . . If your taste runs more to the apocalyptic, try *The Killer Inside Me* (PolyGram) by the American rock band Green On Red. The album is packed with brilliant if angry and disturbing tales from the dark side of the American Dream, laid over jangly, nervous guitar-led rock. It makes for harrowing but essential listening. —R.O'C. (''*PATA Music*'' *continued on page 184*)

Left LARA ROSSIGNOL Hair and makeup, Wendy Osmundson/Clouther. Right Copyright © KIPA

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Nadja Salerno-Sonnenberg: "Ole!" said a man in her audience

WHAT BECOMES A VIRTUOSO MOST?

An impassioned artist heats up the classical violin

Arthur Rubinstein once complained that the young American piano virtuosos came out to play looking like soda jerks. The fiery twenty-six-year-old violinist Nadja Salerno-Sonnenberg comes out looking like a bronco buster. At a recent New York City recital, Salerno-Sonnenberg, holding her instrument loosely, like a baseball bat, strode onto the stage with a shoulder-swinging lurch and came to an abrupt stop, almost bumping into her piano accompanist. The walk had a nervous yet friendly swagger, and caused a ripple of amazement. So did her clothes: a tight-fitting gold jacket,black pants, black stockings, and high-heeled black shoes. When she began playing, she crossed her right foot in front of her left, and, in climactic moments, went up on point. The audience noted the long line of her legs, tensed for action. "*Olé!*" said a man behind me.

In classical music, a new personal style creates a shock. Salerno-Sonnenberg's appearance amounts to a hilarious revision of the floating-swan tradition of women in the concert hall—lavish silk concert gowns; gracious, delicate movements. At the same time, she has overcome a young soloist's most pressing problem: she has been noticed. Ever since winning the Naumburg Violin Competition at the age of twenty in 1981, Salerno-Sonnenberg has maintained an exhausting concert schedule, rushing, in a typical sequence, from Princeton, New Jersey, to Portland, Maine, to Las Cruces, New Mexico, to Beaumont, Texas, to an engagement with the great Chicago Symphony and then to Europe to perform with the London Symphony.

She has appeared on *60 Minutes* and frequently on *The Johnny Carson Show,* where she plays short pieces and exchanges jibes with the great man; her apartment, with its rubber Godzilla head, and her leisure activities—smoking Camels, playing baseball in Central Park—have been lovingly documented in the press. Here is someone with the discipline and ardor of a virtuoso, but without the frown of high seriousness. She was born in Italy, but moved, when eight, to Cherry Hill, New Jersey, lugging her instrument through a storm of derision to a tough public school in North Philadelphia. Formal training came at the usual places—Curtis and Juilliard—but this brazenly American girl never lost her adolescent tomboy style and a love of pop celebrityhood.

So far no one has objected—because her playing matches the singularity of her appearance. She is all of a piece. Great violinists are usually known for a fat "romantic" tone or for silvery elegance and "purity." At the moment, Salerno-Sonnenberg's playing has neither attribute. She digs in, producing a big sound, sometimes a little gritty but always musical, heady, commanding. At the same time, she phrases with breathtaking energy and power. Swept into the emotion of the moment, she may rush or clip a phrase for expressive effect, but the payoff in intensity is worth it.

She is not a perfect artist (and, for that reason, may not record well), but in the concert hall, S-S is a sensation. You have the impression of someone desperate to make every listener feel what the music means emotionally. The walk, the clothes, the facial contortions during playing—all of this is obviously not a form of showing-off, but just the negligent style of someone with her mind on something more important. In the end, Arthur Rubinstein would have approved. —DAVID DENBY

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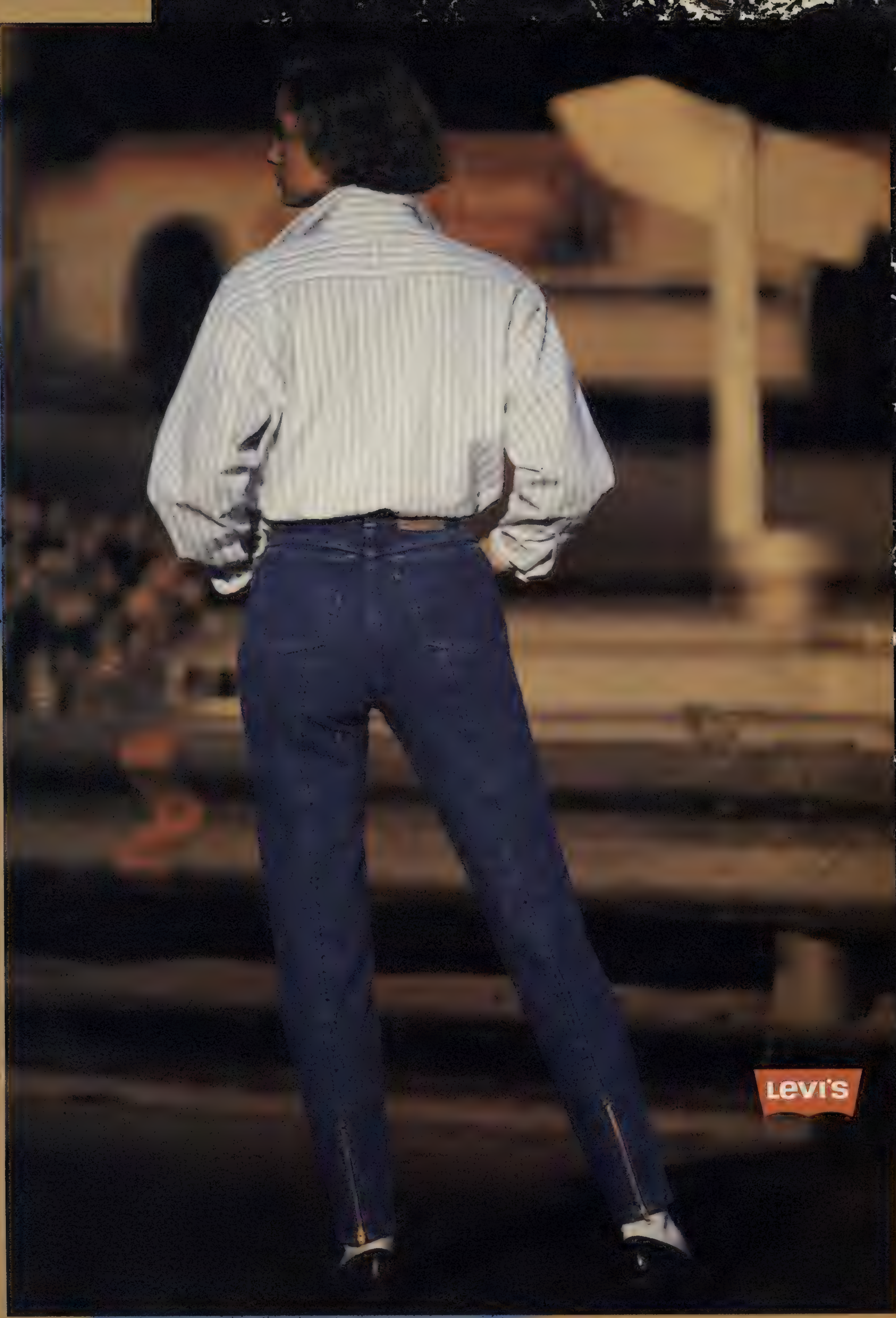
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Oliver and Parker in "A Year in the Life:" "the meanderings of the upper middle class"

My Favorite Genres

This fall the networks serve up family drama with bite, a TV *Platoon*, and a crime-story odd couple

NBC's *A Year in the Life* is a "family drama" with lots of entertaining sex and fights. Like a proper family drama, it is earnest and sensitive and sentimental; but, at the same time, it sets up sexual harmony and disharmony as the center of marriage. The Gardners battle a lot, and their fights are sharp, staccato, semiarticulate rages that erupt and then quickly disappear, unresolved and unassuaged, into the pleasant routines of a loving and close-knit family. It's just like home.

The show, which ran as a three-part miniseries last year and is back as a weekly series, stars Richard Kiley as a silver-haired collection of the paternal virtues who rides his ten-speed around in the misty Seattle dawn. His wife has just died, and he is left alone to meddle in the lives of his four children, each of whom is allotted exactly one character trait, which will determine his or her dilemma.

The younger son, played by David Oliver, is an innocent, a straight-arrow who marries a self-described free spirit (Sarah Jessica Parker). Her blazing individuality primarily takes the form of very curly hair. Anyway—trouble ahead. The other son, Jack (Morgan Stevens), is simply blond and irresponsible. The younger daughter (Jayne Atkinson) is the good-natured and good-humored one, and she is married to someone (Adam Arkin) equally good-natured and -humored. But he is Jewish, and they have just had a baby. Discussions, if not trouble, ahead. The older daughter, Anne (Wendy Phillips), is a divorced former hippie with two children. ("What were you and Daddy thinking of," says her fifteen-year-old daughter, "when you named me . . . Sunshine?" "Their next acid tab," says the kid brother from the back seat.) Anne is the "difficult" one; in other words, a bitch: taut and demanding and vaguely guilty, she smokes cigarettes and snaps at people. I don't know. To me, she seems like the first truly authentic character in one of these things. She gets in bad moods sometimes. Then she feels better. A television first.

The miniseries of *A Year in the Life* was written with some wit. Leaving out Morgan Stevens, the acting was detailed and intimate. The six episodes offered a serious, almost distinguished chronicle of the meanderings of upper-middle-class family life. The danger is that the weekly show will devolve into moist, heart-rending sincerity alternating with moments of cute sitcom charm. (The creators are, after all, the creators of *St. Elsewhere*.) But the biggest question of all is, why does no one on this show drive a Volvo?

Tour of Duty, the first television series about the Vietnam war, on CBS, is a scrapbook of clichés and rip-offs from every movie ever made about Vietnam or any other war. Particular attention seems to have been paid to *Platoon*, just to keep things contemporary, but basically we're talking tough sergeant, naïve lieutenant, harmonica-playing pacifist ("This war is *wrong*"), and griping, foul-mouthed foot soldiers with golden souls. This is the first, and yet it's generic. Still, if you like the genre, and I do, there's enough to keep you going. It's all outdoors with lots of grubby, canteen-banging hustle and action. So what if you're watching actors straight in from their fitness centers crawling around burnt-yellow hills that look nothing like a Southeast Asian jungle and earnestly muttering such authentic gruntisms as, "Yo' mama"? This is war, man.

Wise Guy is a run-of-the-mill crime show with two extraordinary things in it: Ken Wahl and Ray Sharkey. Wahl plays a cop who goes undercover, infiltrating a Mafia family in Newark. Sharkey is the smooth, rather merry head of the family. Quick and light, with his sharp nose for trouble and offhand patter, Sharkey's Sonny Steelgrave dances through the sleazy underworld on a permanent, deranged lark.

Wahl's Vinnie moves more slowly; he drifts alongside Sonny muttering "Fine w' me" with the dopey little smile of a dreamy, inattentive hanger-on. Morose (his old Italian mama thinks he's really a criminal) and disgusted (his department is run by icy bureaucrats), Vinnie seems physically loaded down by muted anger.

The silly pilot is fun—fey black-leather terrorists blasting absurdly powerful rockets everywhere. Sharkey and Wahl are the only things that register. The lighthearted gangster and the heavy-souled cop like each other—they are a couple. —CATHLEEN SCHINE

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THE WOMAN BEHIND COSBY

All happy TV families are not alike. The Clifford Huxtable family on *The Cosby Show*, for instance, is a phenomenon. Caryn Mandabach, who has produced the show up until this season, shies away from what she calls any "big pronunciamentos" about the program. "I'll leave that to Susan Sontag," she says. "But you know the way everyone talks about how reassuring Mr. Cosby's face is to the TV audience? Well, all I know is that it's very reassuring for *me* to see his face every day on the set. I mean, you look at images on TV like Robert McFarlane, and you get the deep-'eighties willies."

Mandabach has also had a hand in the Cosby spin-off, *A Different World*, starring Lisa Bonet as strong-minded Denise Huxtable in her first year away at college.

Mandabach, thirty-seven, got her start in the business when she followed her boyfriend (now her husband, Paul, a political consultant) to L.A., and landed a *(Continued on page 212)*

Caryn Mandabach: producing "The Cosby Show" and spin-off

Top, NBC. Bottom: JAMES HAMILTON

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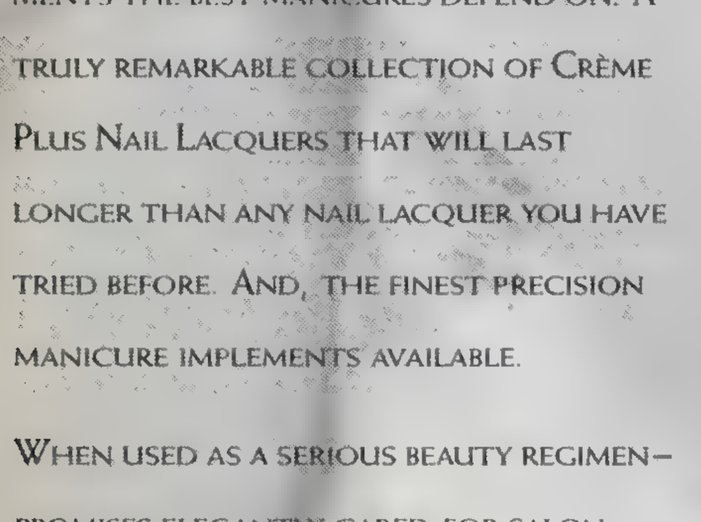

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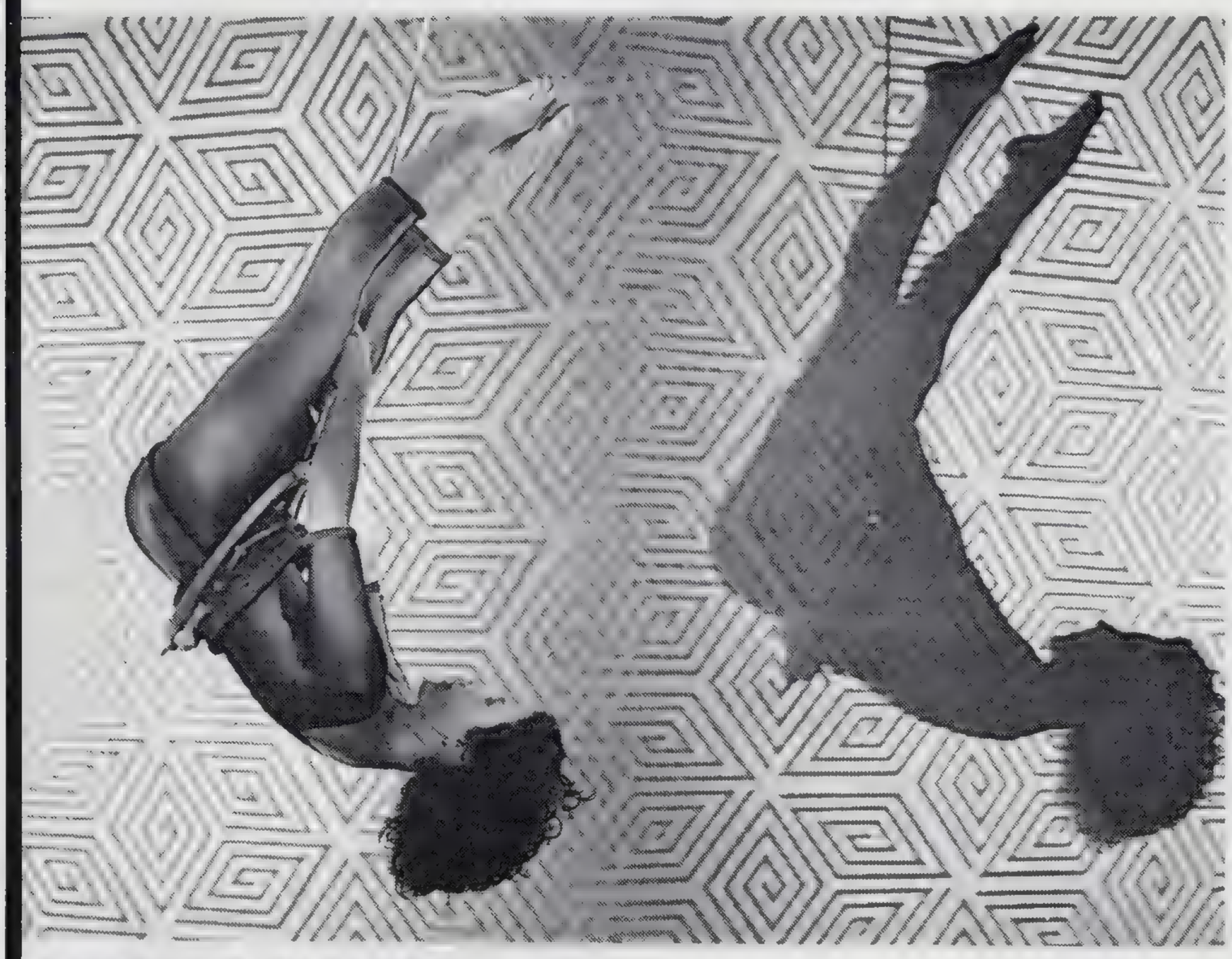
PEOPLE ARE TALKING ABOUT...

(Continued) job fetching beer for the cameramen who televised the roller derby. She married at twenty-four and was producing her own show, *Focus*. "It was the kind of public affairs program the stations have to run to prove they are providing service to the community. I used to call the show 'Everybody's Poor,'" she jokes. "Black people are poor, women are poor, gay people are poor, artists are poor...."

Mandabach consistently has chosen to work with the small but very powerful TV production companies such as Norman Lear's Tandem Productions, where she worked on *Mary Hartman, Mary Hartman*. In 1979, Mandabach formed her own small but very powerful TV production company. She joined *The Cosby Show* in 1984; this summer, she was promoted to president of the company that produces both Cosby shows. "The hip political drift is that women are choosing to work in production companies that have a lot of power rather than for the networks," she says. "But among the women I know, it's not a question of going for power, but of taking the whole of their lives more seriously, and making judgments based upon what's best for them. I was able to raise my son [now three] on the set of the show. [Mandabach also has a six-year-old daughter.] It was crucial for me to stay independent—I've been able to do the whole thing and include my life."—DEBORAH MASON



CHRIS CALLIS. Hair and makeup: Anthony McAuley

MEAN MACHINE Elizabeth Streb: dancing on air

Elizabeth Streb is a mean machine with a playful vision. Part choreographer, part acrobat, part impresario, she can wring a flight of fancy from the most severe situation.

Her dances all develop from a self-imposed struggle with some fantastic prop. In *Midair*, gigantic, ground-sweeping trapezes take on the drama of low-flying planes as the dancers dive to the floor to avoid being hit. The rickety scaffold erected center-stage in *Airlines* becomes a jungle gym crammed with violently squirming adults. And in the wonderfully clunky duet *Airwaves*, Streb and partner swing haphazardly from waist harnesses, colliding and grappling—a pair of ridiculous, overgrown cupids. It's quite something to see this handsome woman with her incredibly messy hair and schoolmarm's stern demeanor careening around overhead.

In 1978, when Streb, then twenty-eight, began making choreography, both "everyday" movement and athletic movement had long been appropriated by the avant-garde. But Streb wasn't concerned with tossing out old models of dance in favor of naturalism and improvisation; instead, sports like basketball, skiing, and motorcycling were the arenas in which she first flew and fell. Teetering on the cusp between old-fashioned modern dance and postmodernism, Streb has worked quietly, persistently, her individuality always intact.

Two summers ago, she embarked on an intricate collaboration with video artist Mary Lucier. Presented last May at The Kitchen in New York City, part one of *Amphibian* is a real departure for Streb. Here, her usual confrontational style yields to a preoccupation with intimacy, accessibility, and imagery. Flanked by slow-motion video montages of herself crouching and soaring in some rocky, watery locale, "live" Streb executes these same movements while negotiating a steep wooden incline. The space is entirely dark, save the screens and Streb on her tilted stage. The effect is somber, haunting—a fairy tale for minimalists. —LISE FRIEDMAN

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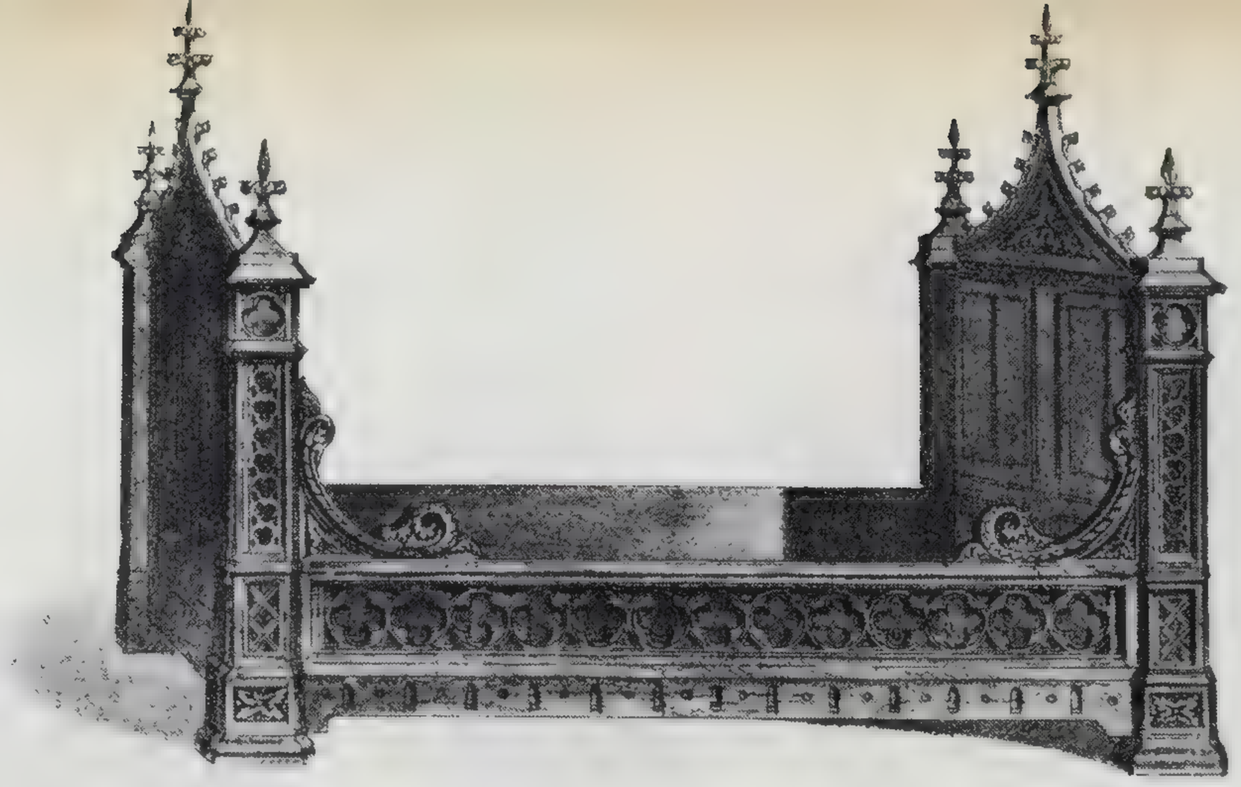

Haunted House & Garden

American Gothic furniture, once considered the kiss of death, is now the hot collectible

There's no question that American Gothic Revival is very spooky furniture—with its eerie spikes and peaks, its eccentric quatrefoils, crockets, and finials, you half-expect to find it lurking in the hallways of an old Hollywood horror film's set. Couple that with its church-like aura, and it would seem the least likely of the nineteenth-century furniture styles to catch on today. But Gothic Revival is back in fashion and shows every sign of becoming a top collecting contender. Gothic pieces—in mahogany, in rosewood—originally commissioned by America's urban well-to-do during the 1840s and 1850s, are making their stately presence known at auctions, antiques shows, and exhibitions all over the country. NYC's Metropolitan Museum of Art has recently opened a Gothic Revival library, the last of its nineteenth-century period rooms to be installed. Even serviceable "catalog" or mail-order Gothic pieces, churned out for the aspiring Victorian middle class, are attracting notice.

"There's a sort of mysticism about Gothic," says New York City antiques dealer Ronald D. Mayne, who, with partner De-Bare Saunders, trades under the unlikely name of Stingray Hornsby Antiques. At the New York Armory's Spring Antiques show, some of the most impressive Gothic Revival pieces could be found in their corner booth. "People are attracted to things they associate with childhood," adds Margot Johnson, one of New York's prominent dealers in museum-quality nineteenth-century furniture. "Gothic Revival has a ghosties and goblins and fairy-tale castle quality. It's frightening, but full of fantasy."

Johnson also believes that the revival and reassessment of nineteenth-century furniture in general, after decades of not-so-benign neglect, has to do with its romantic, nostalgic roots. The 1840s and '50s were a peculiar period in America's history, a moment of exploration and change. Romanticism dominated the arts, with Gothic Revival furnishings representing America's first tentative gropings toward ornament, before its wholehearted plummet into Victorian excess.

This furniture originally was meant as a medieval takeoff—a fanciful re-creation of chivalric images like wooded glens and knights in armor. (Americans at the time were inspired by the popular novels of Sir Walter Scott.)

Stalking Gothic follies, from (top left) hallway chairs to (top right) a decorative bedstead, and a c. 1880s Victorian Gothic clock (above).

The Gothic style also received a boost from landscape artist and tastemaker Andrew Jackson Downing, who, with architect Alexander Jackson Davis, widely promoted Gothic Revival architecture, envisioning an idyllic young America, its hillsides dotted with charming Gothic cottages.

Perhaps the quintessential Gothic folly is Lyndhurst, a castle on the Hudson, near Tarrytown, NY, designed by Davis himself, and once owned by Jay Gould. Rich in all manner of Gothic detail, from its vaulted ceilings and arched doors to its extraordinary collection of Davis furniture, Lyndhurst is landscaped in a picturesque nineteenth-century style and is open to the public.

For those interested in buying Gothic, experts point out that the best pieces are those that aren't too "ecclesiastical." (One tip-off, advises Mayne, can be size: larger, more massive pieces were almost always church-commissioned.) And since Gothic rooms might have had three or four chairs but only one table, says Mayne, consoles, bureaus, and tables are rare, while chairs are more frequently available. Margot Johnson cites the importance of crisp carving: "Ideally, it should be deep and lacy, and show up well." Both say that if the piece is signed or can be attributed to a major cabinetmaker like Alexander Roux, even better. And for most homes, one piece or two, as an accent, is often enough to set the scene—a little bit of Gothic goes a long way.

—ALLISON KYLE LEOPOLD

Top left: JAMES MORTIMER/The World of Interiors magazine. Top right: The Athenaeum of Philadelphia Collection. Bottom: Bridgeman Art Library, London

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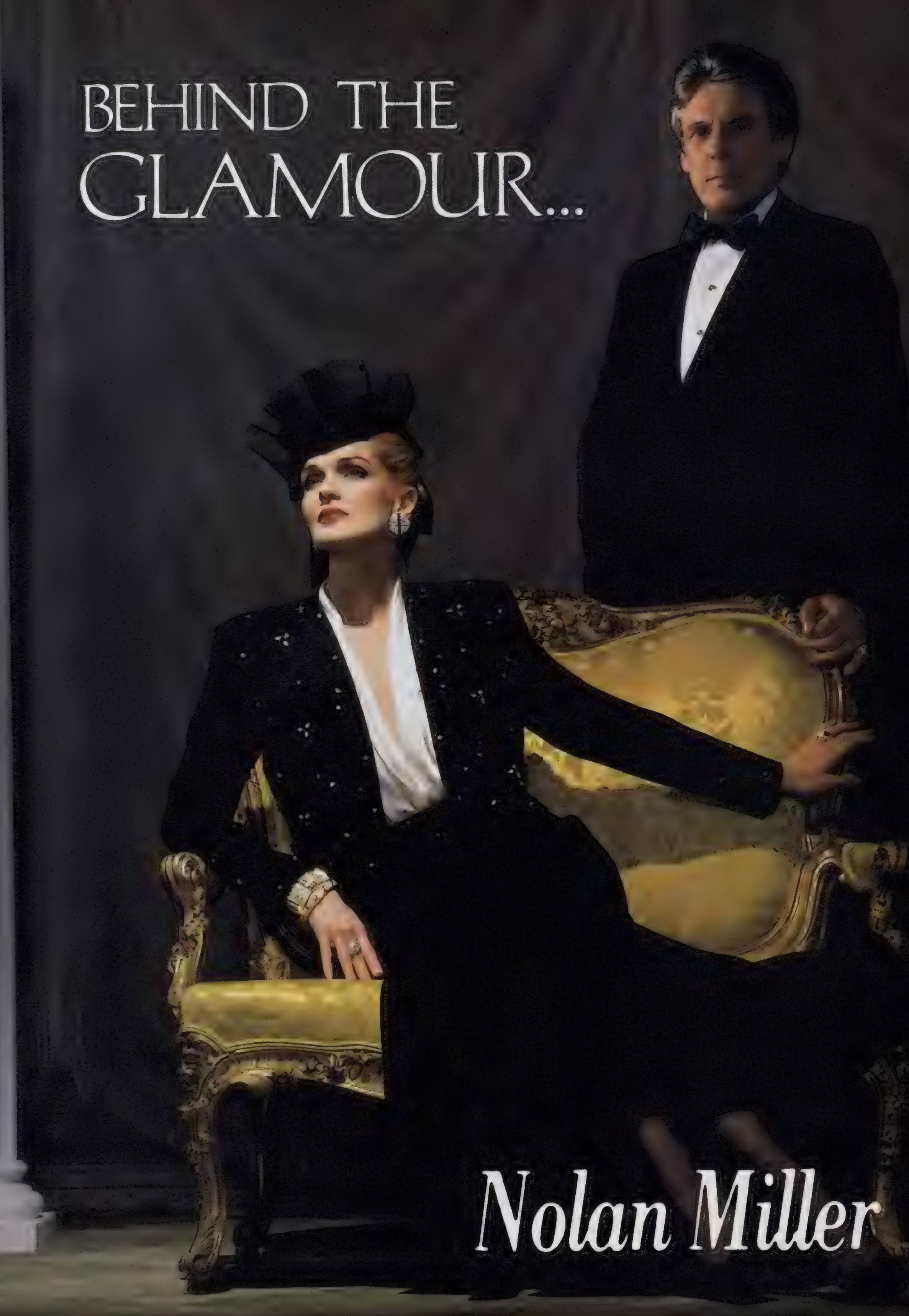

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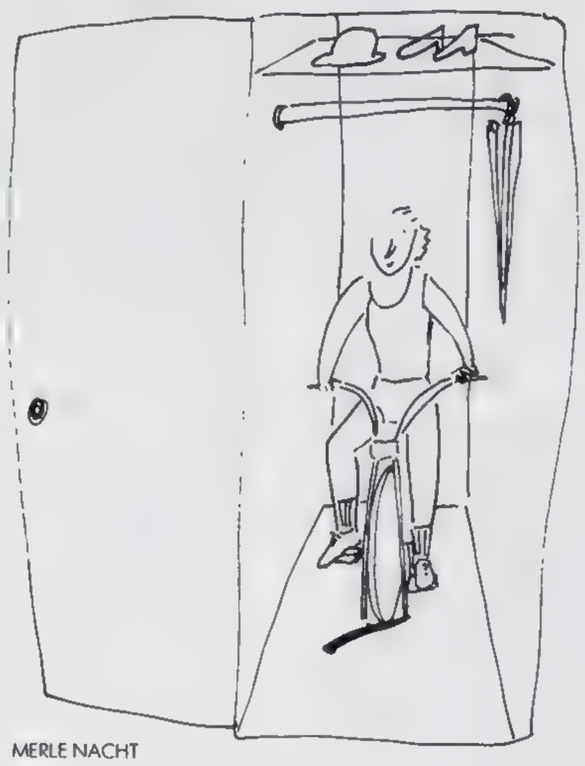
Sports drinks: controversy continues . . .
stepping up exercise. . . home gyms, small spaces

MICHEL COMTE

THIRSTY WORKOUTS: WATER OR GLUCOSE?

No one disputes the fact that fluid replacement during exercise is critical; but experts themselves disagree on what type of fluid—water or a glucose drink—is best. According to Peter Raven, Ph.D., president, American College of Sports Medicine: ''We've found that water is the best rehydrator for exercise lasting less than an hour because it empties from the stomach faster than glucose drinks.'' Other studies, however, show no difference between the rate of absorption of either fluid, leading some experts to believe that either is sufficient. If exercise lasts at least sixty to ninety minutes, most experts agree that the fluid of choice is a sports drink containing 5 to 8 percent carbohydrate. Other experts feel that glucose replacement isn't necessary until an athlete participates in a three- or four-hour event. One fact that's agreed on: It's important to sip a cup of fluid every fifteen minutes if you exercise for more than a half hour. For which to choose, it's best to check with your doctor.

When to step up an exercise program depends on the condition a woman is in and how often she exercises. One factor that determines whether to "up" intensity: heart rate. If working heart rate begins to drop during aerobics, you need to push harder to get back into target heart range. Another factor: *perceived* exertion level. If ten laps of swimming seems to get easier, try doing fifteen. Keep in mind: change should *always* be gradual.



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VOGUE, September, 1987

Puffy Eyes. Crow's Feet. Help is in sight!

Eyes talk. Don't let them tell… they speak without words, too often revealing the secret of your age. It's no wonder as delicate eye contours face constant aggressions. Even the most innocent expressions—including squinting, blinking, and smiling—take a toll. Stress and fatigue, application and removal of eye makeup, all add their own damaging effects. The need for special attention becomes clearly evident—visibly urgent!

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Clarins Eye-Contour Gel helps to reduce puffiness.
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BEAUTY Q&A

Eyebrow shape-up . . . adult-acne coping . . . erasing freckles

Q I tweeze my eyebrows and would like to grow them out. What's the best way?

A "Eyebrow hair can look stubbly as it grows out, and there may be obvious patches of skin between brow hairs," says NYC makeup artist Rick Gillette. "At night, to help 'train' brows, dab a little vitamin E oil or petroleum jelly on a brow brush or soft toothbrush; then stroke brows in one direction. To shape brows during the day, use lightweight hair spray or gel on an eyebrow brush. Instead of a brow pencil, choose a cake eyeliner that matches brow color. Use a wet, finely pointed eyeliner brush and apply tiny strokes, in the direction of existing hairs, to lengthen short hairs or to fill in."

If brows have been tweezed to a thin line, let brows grow back naturally and fill in around new growth. Tweeze stray hairs below the bone or near the bridge of the nose.

Q What is the best way to cope with occasional acne outbreaks?

A "The occasional skin breakout in adult women is usually caused by stress or the onset of a menstrual period. These two circumstances trigger the acne-causing hormonal mechanism," says Diana Bihova, M.D., clinical instructor of dermatology, New York University Medical Center. "Occasional breakouts (say, a few times a year) in those who normally do not have acne often occur on the chin and take the form of one or two cystic lesions. These are frequently long-lasting and can result in hyperpigmentation; some can even leave a scar, so treatment is important. A dermatologist can inject the lesion with steroids to help clear up acne faster and prevent scarring.

"Be especially gentle with skin during breakouts; scrubbing skin only irritates it more. Don't use acne soaps—which are very harsh—on the face; instead, use a gentle, oil-free cleanser. Acne soaps containing sulfur or salicylic acid, however, are ideal for breakouts on the chest and back (don't use them more than four times a week).

"If you seem to break out when you are active and perspiring, wipe away oil and perspiration frequently with an astringent. Your dermatologist can also provide antibiotic-soaked pads. Once or twice a week, use an oil-absorbing mask. Don't make the mistake of overdrying skin with over-the-counter medications, which are designed for adolescent acne. It's a good idea to consult a dermatologist for the best treatment."

Keep in mind that creamy cover sticks may actually bring on cosmetic acne. Oil-based products can be irritating—most are occlusive and worsen acne. Stick with medicated makeup.

Q Can freckles be removed easily? When are skin spots dangerous?

A "Freckling is a common term for spotting that appears on the skin as a result of sun exposure and is usually benign," says Robert Auerbach, M.D., clinical associate professor of dermatology, New York University Medical Center. "Freckles appear more frequently on fair skin that has been exposed to the sun. Even if you think you've had freckles all your life, they probably date to childhood sun exposure."

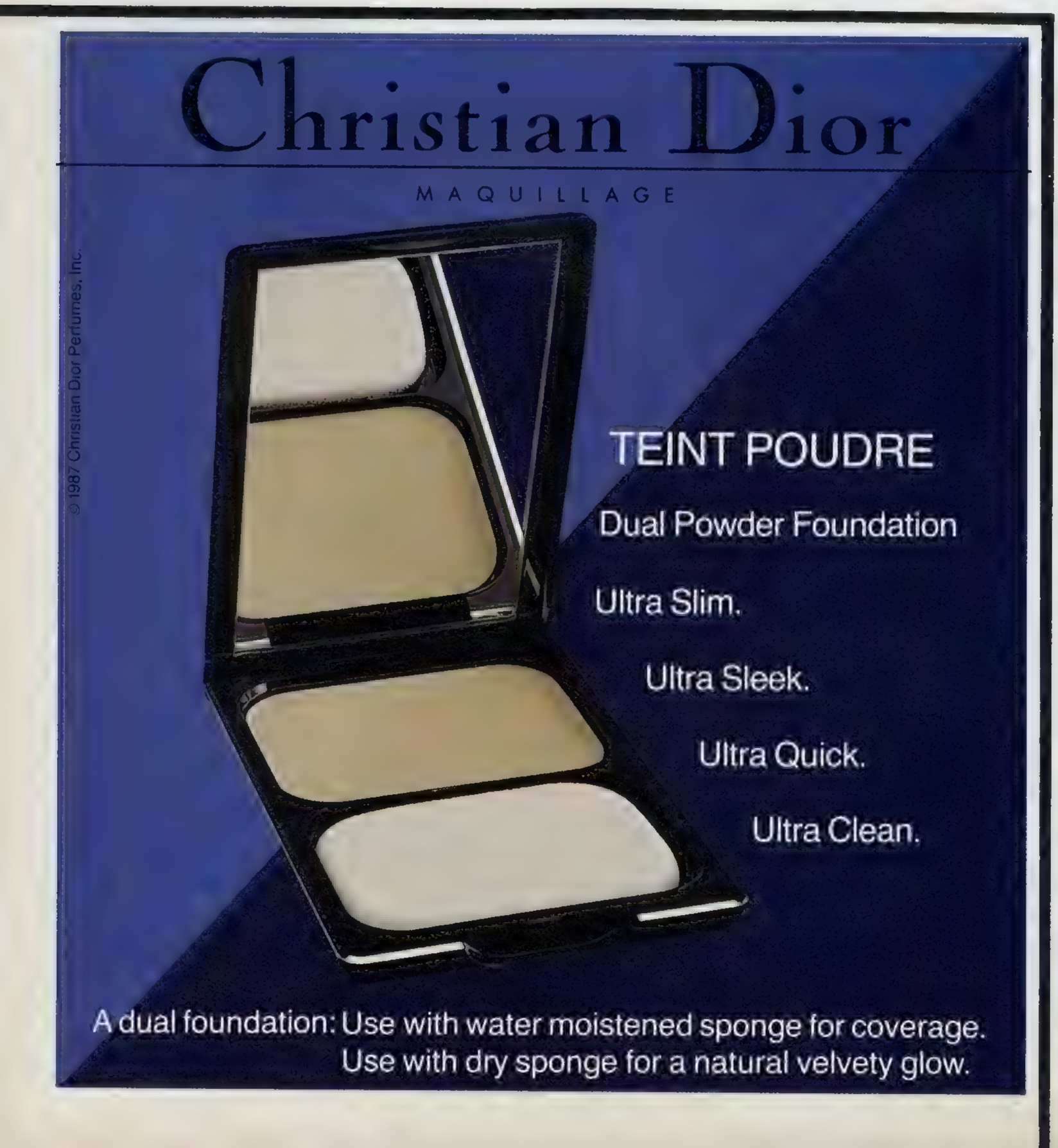
To remove freckles (and other benign spots), dermatologists use one of three common methods: chemical peeling, cryosurgery (freezing), or electrodesiccation (electric sparking). Although lasers are sometimes used to remove freckles, many dermatologists feel that laser surgery is no more effective than electrodesiccation and, in fact, carries a greater risk of scarring.

Which treatment is used depends on the patient's age, skin color, and area to be treated. Cryosurgery, for example, is unsuitable for darker skin because hyperpigmentation or hypopigmentation can result; chemical peeling is more effective on the face than on the body. Skin *must* always be protected from the sun after treatment.

"The easiest way to reduce the number of freckles you have," adds Dr. Auerbach, "is to use maximum sun protection—which over time will fade a number of them."

When should you worry about a skin spot? Irregularity is the key; any lack of uniformity—in color, shape, or texture—can indicate a potentially dangerous mark. If a skin spot changes shape, size, becomes rough in texture, asymmetrical, or begins to bleed (a late sign), see a dermatologist.

VOGUE, September, 1987



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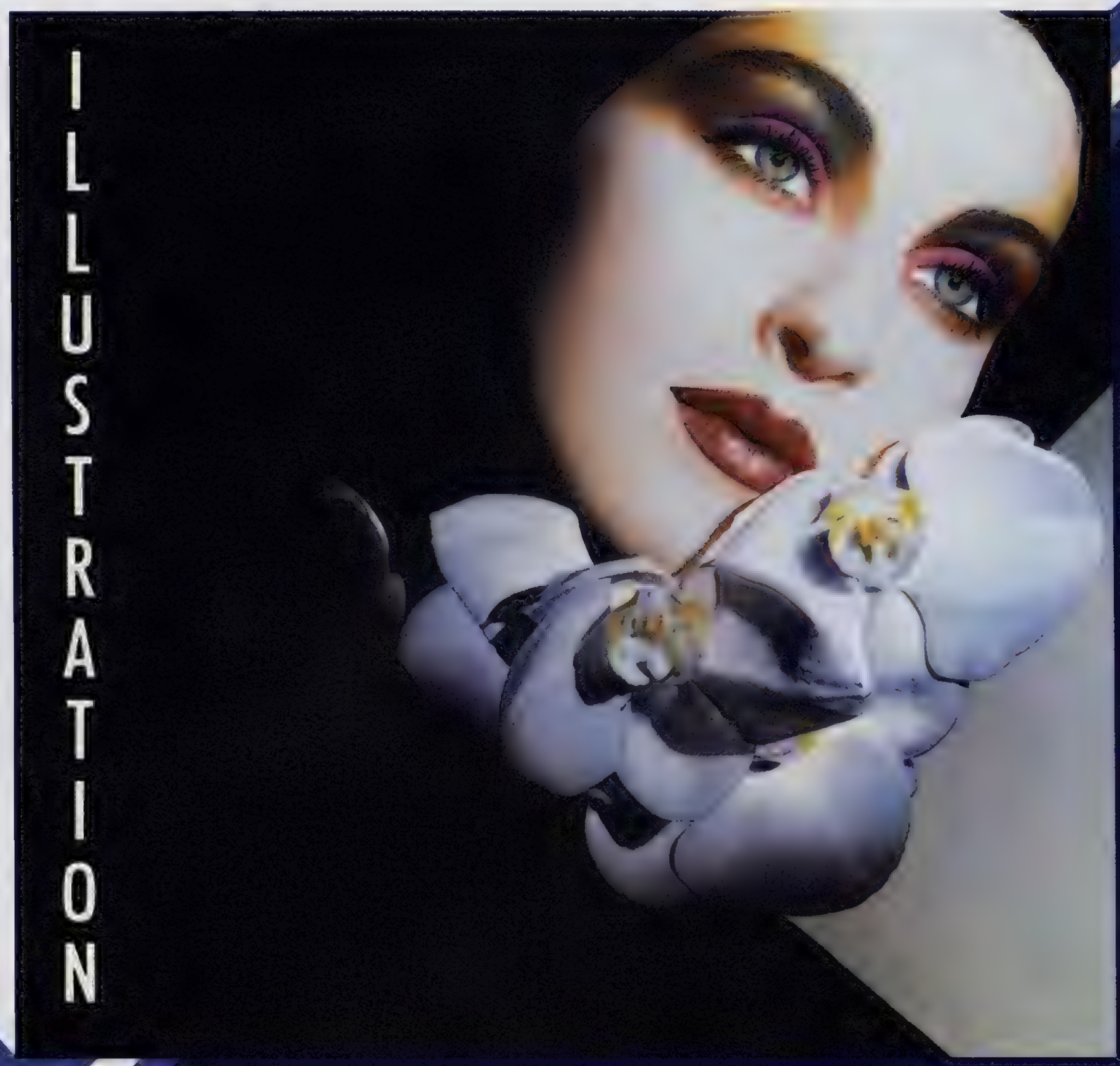

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—Cole Porter

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IT'S A SHOE IN

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horoscope

BY ROCKIE GARDINER

September's Astrological Weather: The fall season debuts with a bang as tensions among Taurus, Virgo, and Capricorn, the supposedly stable earth signs, erupt during the first two weeks. Resulting shock waves rattle tenuous alliances among airy Gemini, Libra, and Aquarius colleagues. Frustration fuels the fire of Aries, Leo, and Sagittarius as they rebel against all authority. And rather than go with the flow, Cancer, Scorpio, and Pisces—the water signs—try to defuse the powder kegs that are set to go off on the 15th and 27th.

VIRGO August 23–September 22 Family obligations in the first ten days might curtail birthday celebrations and infringe on your privacy. However, by mid-month, you will have devised a novel method of ensuring a pleasurable social life. Although Mars in your sign this month adds stamina and a healthy dose of self-interest, too reckless an attitude may invite an accident as the month ends. Be careful that you don't inadvertently become the focus of a coworker's romantic fantasy, unless, of course, you feel like playing with fire.

LIBRA September 23–October 22 Think twice before making a major purchase as the month begins, because money would be better spent on a luxurious weekend away from your usual crowd. Besides, a close friend may disappoint you at this time. Once your Venus ruler enters your own sign on the 16th, you'll be less critical, more comfortable accepting invitations. Your urge to return to school in the last two weeks could turn out to be another pipe dream.

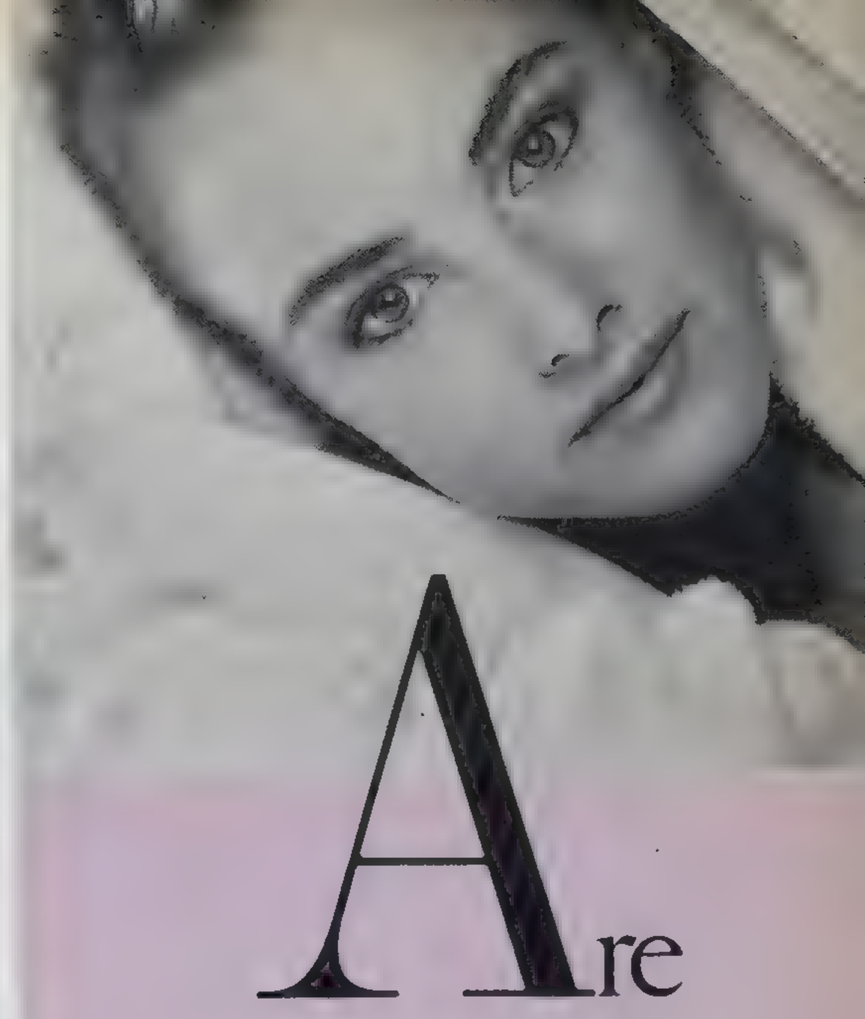
SCORPIO October 23–November 21 Despite diligent efforts, financial gain slips through your grasp; your clout significantly diminishes. Your boss might send you on an emotional roller-coaster ride for the first two weeks, alternating criticism with praise, but if you can adjust to erratic leadership you'll be amply rewarded at Christmas. In the last week, just as a hot-tempered friend slams the door in your face for no apparent reason, an artistic type may waltz into your life providing a well-deserved respite.

SAGITTARIUS November 22–December 21 The pace of your life quickens dramatically after Uranus in your sign moves forward on the 1st. By the 15th, you could be swamped by business and social commitments and come close to the edge of exhaustion. While trying to extricate yourself from an impossible schedule, be careful that you don't offend a VIP. Conflicts with higher authorities at work may cause sleepless nights during the last two weeks. Opt for meditation instead of tranquilizers.

CAPRICORN December 22–January 19 A heart-to-heart talk with an older friend over the Labor Day weekend could redefine your educational or career goals. Any trip you take will provide more excitement than you anticipate, but to ensure your safety don't fly on the 27th, when Mars and Uranus are at odds. In the last ten days, you may become romantically involved with a dreamer whose vision of heaven on earth, unfortunately, in no way resembles yours.

AQUARIUS January 20–February 18 Normally independent-minded Aquarians spend time this month worrying about what others think. As you search for career advancement, you might have to play separate roles: one ultra-conservative, the other avant-garde. On the 15th, when you have to present yourself in the best light, follow a close friend's advice. An acquaintance might turn into a red-hot lover when Venus, on the 10th, and Mars, on the 27th, stimulate your Uranus ruler.

PISCES February 19–March 20 The Pisces full moon on Labor Day heightens your resentment toward someone you believe is victimizing you or your spouse. Sympathy for the underdog could trigger a campaign to reform outmoded systems at work, in politics, even within the family circle. Exercise care, however, because pie-in-the-sky idealists may abandon your crusade when the going gets tough in the last ten days. Judge your allies by their deeds, not their self-serving words. *(Continued on page 260)*



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HOROSCOPE

(Continued from page 259)

ARIES March 21–April 19 As the month begins, your eagerness to put the interests of others ahead of your own could involve you in a massive fund-raising drive. By taking a young employee under your wing at work, you might unwittingly ruffle your boss's feathers. While your Mars ruler is inspired by Uranus' irreverence in the last week, your frustration with authority figures can explode into a full-scale rebellion or, if you can direct your volatile energy, into a brilliant display of originality and foresight.

TAURUS April 20–May 20 In the first week, unusual emotional and financial demands can leave you feeling drained by family obligations. Despite your sense of duty to them and loyalty to your boss, when Uranus presents you with an exciting alternative in the middle of the month, you might be tempted to chuck the security of your present position. Just be sure that you wind up with something more substantial than fleeting freedom from boredom. After the 20th, wide-eyed idealism can make you a victim of your own gullibility.

GEMINI May 21–June 21 An especially stressful full moon over the Labor Day weekend can cause you to overreact and lash out at your partner before you discover the truth to a rumor. The rest of the family doesn't fare too well either for the first two weeks, while erratic Uranus undermines all close relationships. Mundane household matters take up more of your time; be sure to double-check the security system and remove any possible fire hazard before irascible Mars attacks what's left of your domestic tranquility in the last week.

CANCER June 22–July 22 Your current romantic entanglement may grow thorny when a problem beyond your control crops up during the Labor Day weekend. Because the moon is full in Pisces, you'll tend to dramatize your predicament until your friends lose patience. Mid-month, a co-worker's challenge can inspire flashes of brilliance that will pay off handsomely in December. In the last week, a sibling or neighbor offers advice that is well worth ignoring until you know where your partner stands.

LEO July 23–August 22 Temporarily difficult situations this month can trigger impulsive behavior you might later regret. In the first week, an older but not necessarily wiser person may doubt your capabilities; show due respect, but don't compromise your position. A financial development in the second week, when your sun ruler is challenged by Uranus, demands an ingenious solution. You may feel that you'd be happier working independently. Even your high ideals can prove to be expensive as the month ends. ▽

VOGUE, September, 1987

BEVERLY HILLS CHEVY CHASE CHICAGO CORAL GABLES DALLAS NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTH AMPTON WASHINGTON, DC

FITNESS NOW

THE GREAT ESCAPE

Adieu, austere diet and exercise programs: for the fast-track French, the Bobet Biarritz spa is R & R heaven

BY JOAN JULIET BUCK

It's no coincidence that at those times when energy becomes a dominant concern, you suddenly start comparing yourself to a machine. People living these short, strange moments of enormous confidence and activity are called wired and risk blowing a gasket, melting the interface, or heading for terminal human-machine trouble—burnout. Those of us who periodically slow down so that we can no longer get out of bed, crack a witty line, or finish the letters we've been writing in our heads are said to be in need of recharging our batteries. At the very bad times that everyone goes through at some point, you're not even a machine any more, you're just a battery: the kind that you find caked with white acid and gritty to the touch when you open up an old transistor radio. This is when you know you have to go somewhere to hide, to pass back into the state of working machine if not fulfilled human happiness.

In America, we go to hearty places where you hike up mountains at dawn, fast, and try to get in touch with your karma or, failing that, a past karma that might be useful. The subtext of American health retreats is mental, spiritual, and physical renewal that will last. Rebirth. In England, both the goal and the method are gentler, less ambitious: herbal teas, honey, and yogurt to soothe the wiring; low-key lectures about nutrition, where clients pretend to be amazed that Swiss cheese is more fattening than grapefruit. In France, there is no attempt at radical reform. France is a rational country. There are methods that are based on the secret powers of seawater, sea air, seaweed—not that rational. High-profile, high-energy French repair to *thalassothérapie* institutes where, braced by sea air, bathed in "oligo elements" disguised as bubbling baths of warm seawater, and fed with oysters and broiled lobsters, they can hide from the world and be gently cooked back into a state of grace.

The oldest and best-known spa of this type is Quiberon, started in 1965 by bicycle champion Louison Bobet and his wife, Marie-José Bobet. When Bobet split up with his wife, he left Quiberon and started a new institute in 1979, down in Biarritz by the Spanish border. Louison Bobet has since died, but his brother Jean runs the immaculate Biarritz center with true Bobet concern for a "pure and hard" cure: no more than three hundred clients, a high ratio of employees to clients, and careful medical supervision. The Biarritz spa is deep inside a hotel called the Miramar, a strangely hilly structure built so that each room has a terrace. Unlike Quiberon, it is open all year: Biarritz is warmer in winter than any other part of continental France.

That didn't apply last winter, however. The cold snap froze the pipes on my seventeenth-century Paris apartment, and, being run-down, distracted, and unbathed, I wanted to go somewhere where I could be assured of at least four baths a day. In Paris so many pipes had frozen that polite Parisians, clad in layers of warm clothes, stood at a cautious distance from one another. They also wore "moon boots," because the streets were full of ice; ice floes bobbed along the Seine like small white whales. Biarritz did more than beckon; it clamored.

> "Braced by sea air, fed with oysters, you can hide from the world"

You can fly to Biarritz or you can take the sleeper train from Paris, arriving a little before dawn, which places you properly in the nineteenth century. Biarritz was where Eugenie de Montijo spent her holidays even before she became the Empress Eugenie, wife of Napoleon III. The Villa Eugenie was built for her, and the large red palace, now the Hotel du Palais, stands next to the Miramar. The Hotel du Palais is closed in January; on a first walk through the town, I was gratified to find a severed pig's head attached to its gate with shocking pink yarn.

The Miramar was free of any alarming sights. It is a little more urbane than most spa hotels, and residence at the Miramar does not necessarily imply diet and exercise. The restaurant "Le Relais Miramar" has, as the flyer says, a gastronomic vocation. Its pretty room is full of rather aristocratic English couples enjoying good French food. The diet restaurant, Les Pibales, is built around a swimming pool; and where you would expect to see morose dieters trying to make an apple last for an hour, you see round eyes and big smiles over *terrine de champignons sauce aigrelette* followed by *escalopines de lotte poélées en marinière de petits légumes*—fine, delicately flavored dishes of low calories but high complication, impossible to reproduce at home. The taste of the food in Les Pibales was so subtle and compelling that several times I had to let John Le Carre's *A Perfect Spy* go unread as I devoted myself to the complexities of the lobster with saffron sauce. So much for austerity.

Biarritz, apart from being the oldest and most elegant resort in France, home to a casino, and jumping-off point for visits to Spain, is also the home of an experimental TV cable. It is the one place in France where you can make a phone call and see the person you're calling on a screen; not perhaps what you wish for when you're in strategic retreat, but this service is open to hotel guests. What is also available—and turns the necessary loneliness of a spa into a form of education—are hotel room televisions with not only six French channels but two Spanish ones, a Belgian channel, a Swiss channel, and something called TV5, which operates only in Europe; one movie, one Basque, and two British channels; something called Sky channel and another called Music Box, both from England. Just as you're plugged into the mysterious energy of the sea during treatments, you're plugged into the mysterious emanations of Europe while you lie on your bed drinking mint tea.

There is no mumbo-jumbo at Biarritz: no special teas—just the usual herbs, no house-brand pills, no healthful souvenirs apart from some seaweed soap and bath gels. The treatment is supposed to last between nine and twelve days, with the energy draining away on the fourth day of treatment and returning on about the sixth. Unlike Quiberon, where you wait for your treatments in humid tiled corridors, at Biarritz all the treatment rooms radiate from a central round reception area, where all the walls are curved. This makes identifying your destination impossible, but you learn by the third day to distinguish the hollow sound of the seawater pools from the concentrated jet-stream sound of the baths. The treatment consists of four separate watery events each day plus exercise classes, swimming in the Olympic pool, and turning up your nose at the amazing caramels made in town.

Seawater, to be effective, can be warmer than blood temperature but it can't be too hot; and that temperature is the same whether you are bubbling alone in an electronically controlled *bain multijet*, where nozzles are orchestrated to take on different parts of your body in turn, or in a communal *jet sous-marin* pool, where you and five other individuals offer different parts of your bodies to the single pitiless jet stream installed at each hip level. Warm seawater is very soothing for painful joints *(Continued on page 264)*

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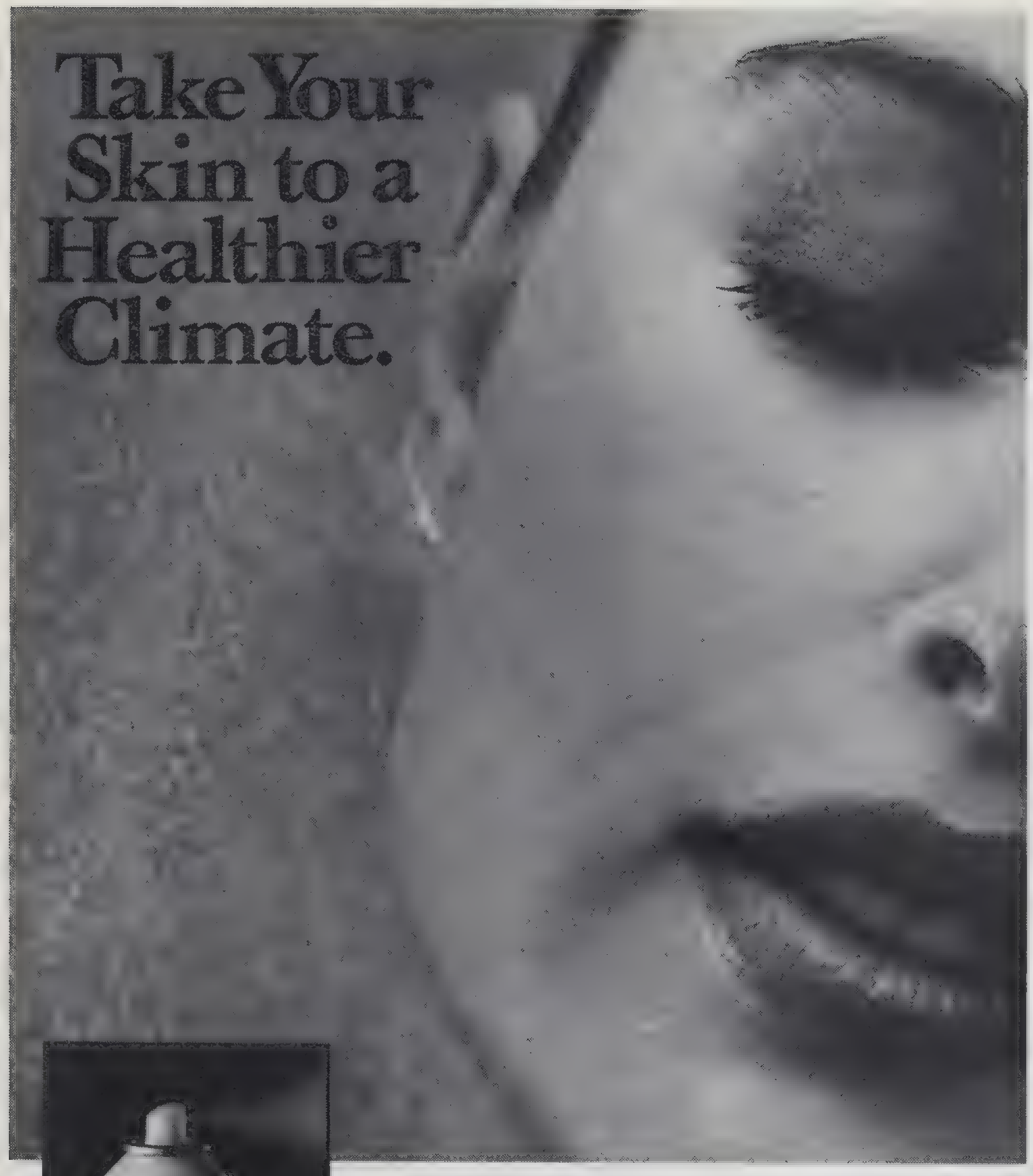

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(Continued from page 262)

and muscles and ideal for arthritic conditions, aching necks; when thrust at you in underwater jets, it soothes knots and provides a wonderful pressure against which to measure the strength of your arms. "Cellulite" appears to diminish; whether it merely takes a short leave of absence to avoid all the underwater bashing or stays away depends on your subsequent attitude towards potato chips and salami.

The vast underground spa feels a little like a separate planet; the hotel is very much in the world. A long, lingering look at the visitors book reveals that in the last two years Biarritz has regenerated such excellent human machines as Catherine Deneuve, Gerard Depardieu, Jeanne Moreau, and Nastassja Kinski—as well as sports champions (tennis's Noah and Nastase), movie directors (Beineix and Sergio Leone), and four-star chefs (Troisgros, Bocuse, Vergé, and Senderens). Ira Von Furstenberg is a

"The vast underground spa feels like a separate planet"

regular visitor, and Paloma Picasso repairs to Biarritz at each available moment. There are few Americans in the guest book's pages. We tend to head for the Mediterranean when we think of French resorts, which is unfortunate, as the Mediterranean offers none of the bracing mineral qualities of the Atlantic. The Biarritz waves are full of competition-level surf: the writers Peter Vierte and the late Arnaud de Rosnay used to challenge each other to winter surfing jousts a few hundred feet from the Empress Eugenie's former palace. As one visitor wrote in the book, "You arrive KO and you leave OK." If all else fails, Lourdes is a mere seventy-five miles away.

I returned full of an energy I had only seen described on halogen lightbulbs. Furthermore, the ice had melted and everyone had finally been able to bathe. "Feel my thighs," I cried to a close friend. "I'm back in working order." I was told I looked extraordinarily young and was forced at once to eat foie gras, despite protests that a simple grilled lobster with saffron sauce would do. Once the illusion that life is about luxury had been dispelled with the arrival of the telephone bill, I pinned Pope's words to my wall: "Luxurious lobster nights farewell, for sober studious days" and set about eating grilled sole at lunchtime instead of three handfuls of raisins and three-quarters of a bar of cooking chocolate. Jean Bobet says that no one needs to come to Biarritz more than twice a year. It almost makes getting run-down worth the trouble. ▽

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MANAGING your money

BY MARION ASNES

CREDIT CARD WARS—HOW YOU CAN WIN

About once a week, it seems, the mailperson delivers another solicitation from some bank, somewhere, that wants to send the addressee a credit card. These days, it's not just banks that offer the cards: The Sears Financial Network is issuing Discover cards, accepted in 625,000 stores nationwide; American Express offers Optima to its charge-card holders; and now you can get a Visa through the Sierra Club—which uses a small portion of each transaction to fund its environmental advocacy.

To gain visibility in the crowded credit market, card companies are offering all sorts of enticements to their customers. Discover and some Visa banks offer rebates that are keyed to the amount of purchases a customer charges over a year; many MasterCard and Visa banks offer frequent-traveler programs; Discover holders get savings coupons from hotels and restaurants; American Express and Gold MasterCard users have twenty-four-hour hotlines they can call to get legal or medical help away from home. All these special benefits (and more) are weapons in a credit-card war whose winner, according to Daniel Brigham, a spokesperson for Visa International, "gets you to use its card and use it often."

Among issuers of Visa and MasterCard, however, the institutions that offer cardholders the most extras also charge them the most interest, according to John C. Pollock, Ph.D., editor-in-chief of *Bank Credit Card Observer*, a national newsletter. "Some people are shopping for cards with the most competitive interest rates—and are finding banks that issue credit cards with rates as low as 10.5 percent [such as Simmons First National Bank in Pine Bluff, Arkansas, 501/541-1000]." Spurred by the low interest rate on the Optima card—13.5 percent until January 1, when it will be adjusted if the national prime rate changes—credit-card interest rates are falling in general, Pollock says. But many banks still charge 19.8 percent interest for the Visas and MasterCards they issue, and Sears charges the same whopping rate for its Discover cards.

Are the extras worth the extra charges? Only in two cases, Pollock says: He approves of the "Buyer's Assurance" program from American Express that doubles the length of the warranty (up to one year) on products purchased with the card, and he likes the member assistance programs that help American Express and Gold MasterCard users who need medical or legal help while traveling. On the other hand, Pollock believes that cash rebates are "throwbacks to banks' free toaster era," and that discounts for travelers are only worthwhile if you are constantly on the road.

Pollock says that consumers can win the credit-card wars by shopping more aggressively for good deals. "One-fourth of the eighty-two million cardholders in the U.S. admit that they don't know how much interest they pay on their credit-card balances, and eight of ten people say that they use credit cards because they are convenient. It's time to think of credit cards as the loans they really are. A person who wouldn't dream of taking a car loan without shopping comparatively just sends in the credit card applications she finds in her mailbox."

THE BEST INVESTMENTS NOW

Every summer, Salomon Brothers, a prestigious investment firm, reports on the performance of different types of assets—from diamonds to farmland to Treasury bills—during the past year. Throughout the 'eighties, the strongest type of investment you could buy was stocks; but this year, to researchers' surprise, silver, gold, and oil grew in value at a significantly higher rate than the stock market—which also did very well, showing a 20.6 percent overall gain.

Until this year, assets followed a consistent historical pattern. During the 'seventies, prices of tangible assets—gold, oil, land, antiques, great paintings—kept up with or surpassed the inflation rate, while financial assets like stocks and bonds lagged behind. During the disinflationary 'eighties, on the other hand, financial assets gained value much faster than inflation chipped it away, while tangible assets grew slowly or even lost ground. The only asset whose value grew faster than the inflation rate in both the 'seventies and the 'eighties was residential real estate.

Does the change in performance mean that stockowners should cash in their shares and buy oil? Not necessarily, says Robert Salomon, *(Continued on page 274)*

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MANAGING YOUR MONEY

(Continued from page 271)

co-director of research for Salomon Brothers, who reports that the great gains in gold, silver, and oil were rebounds from a "dismal" performance in years before, when prices crashed. Salomon expects financial assets to remain strong for the rest of the '80s; but, he adds, investors' increased wealth may lead to growth in the market for luxury goods like art and antiques. "We may be seeing the first signs of such a trend in recent art auction behavior," Salomon observes, "exemplified by the now-famous $40 million Van Gogh."

NEW PROTECTION FROM THE IRS

Anyone who has ever had to deal with the Internal Revenue Service knows that the IRS can be bureaucracy at its worst—illogical, irresponsible, and sometimes cruel. IRS agents have rights that police officers and even FBI agents do not. They can freeze your bank account, seize your house, or fine you without proving that you've done anything to deserve it. An IRS agent can give you incorrect advice, then force you to pay penalties for doing as you were told.

The incredible range of abuses committed by the IRS—especially in the 'eighties, when an understaffed agency has been pressured to crack down on the underground economy—has prompted the introduction of an Omnibus Taxpayers' Bill of Rights Act in Congress. The bill would limit the IRS's powers to seize citizens' property, and guarantee people's rights to protect themselves from harassment.

For example, the proposed law would require that a taxpayer be given a "Miranda-type warning" that she has the right to remain silent at a tax audit; also, a document listing taxpayers' rights and obligations would have to accompany all IRS forms. Taxpayers would have the right to record interviews with IRS agents, and they could not be penalized for acting on erroneous advice.

Most important, under the bill, the IRS could not seize a taxpayer's assets without thirty days advance warning. This provision would have prevented the situation that recently befell one woman—let's call her Nom de Plume—who set up an installment plan for paying taxes she owed from some freelance income. Four months later, the IRS emptied Plume's checking account of the entire amount she owed because her payment was late. Plume only found out what the IRS had done after she called her bank to find out why her checks were bouncing.

For more information on the Taxpayer's Bill of Rights, Senator David Pryor of Arkansas, a co-sponsor of the bill who chairs the Senate Finance Subcommittee on IRS Oversight, suggests that people write to their representatives in the Senate or the House. ▽

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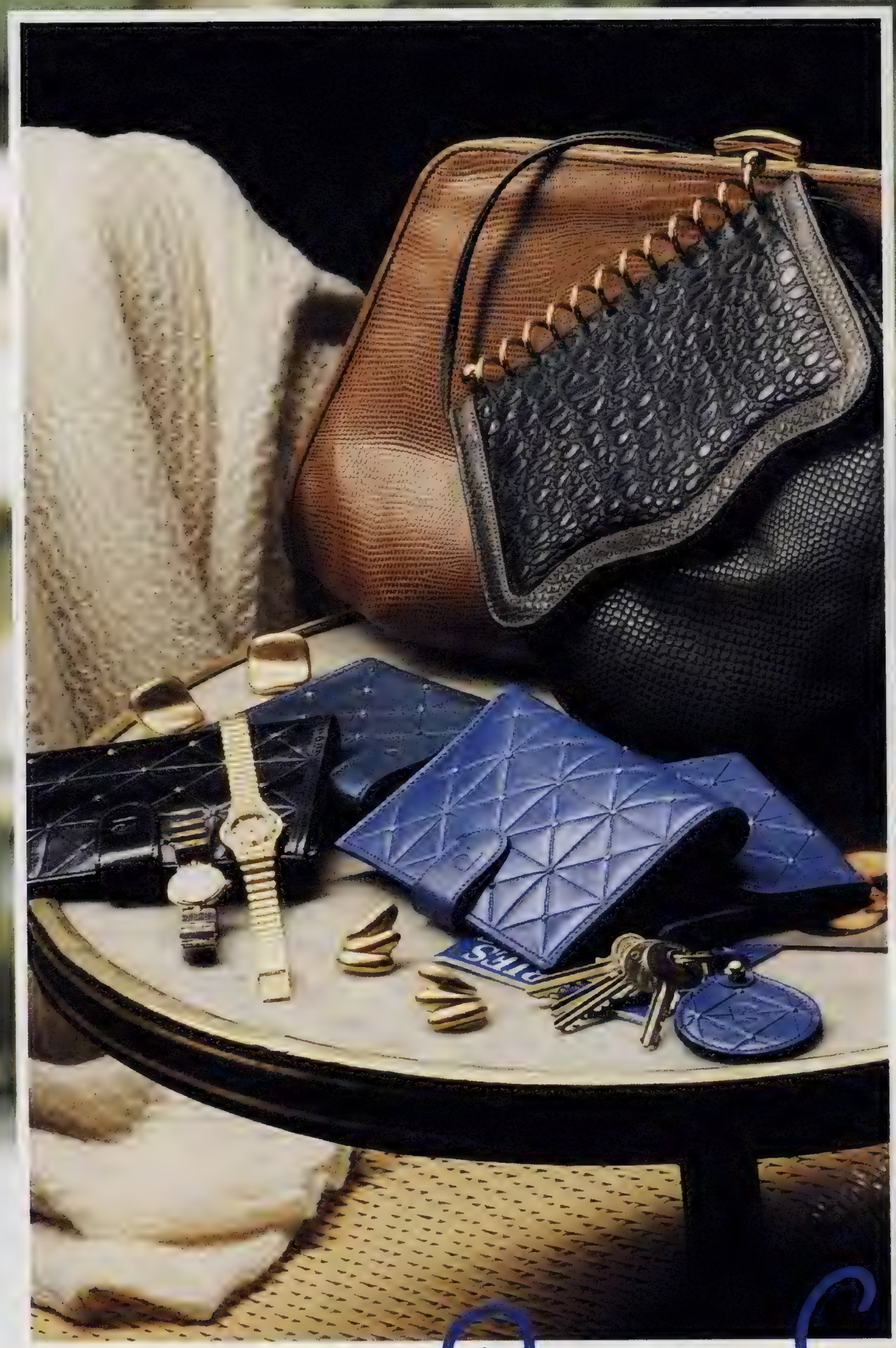

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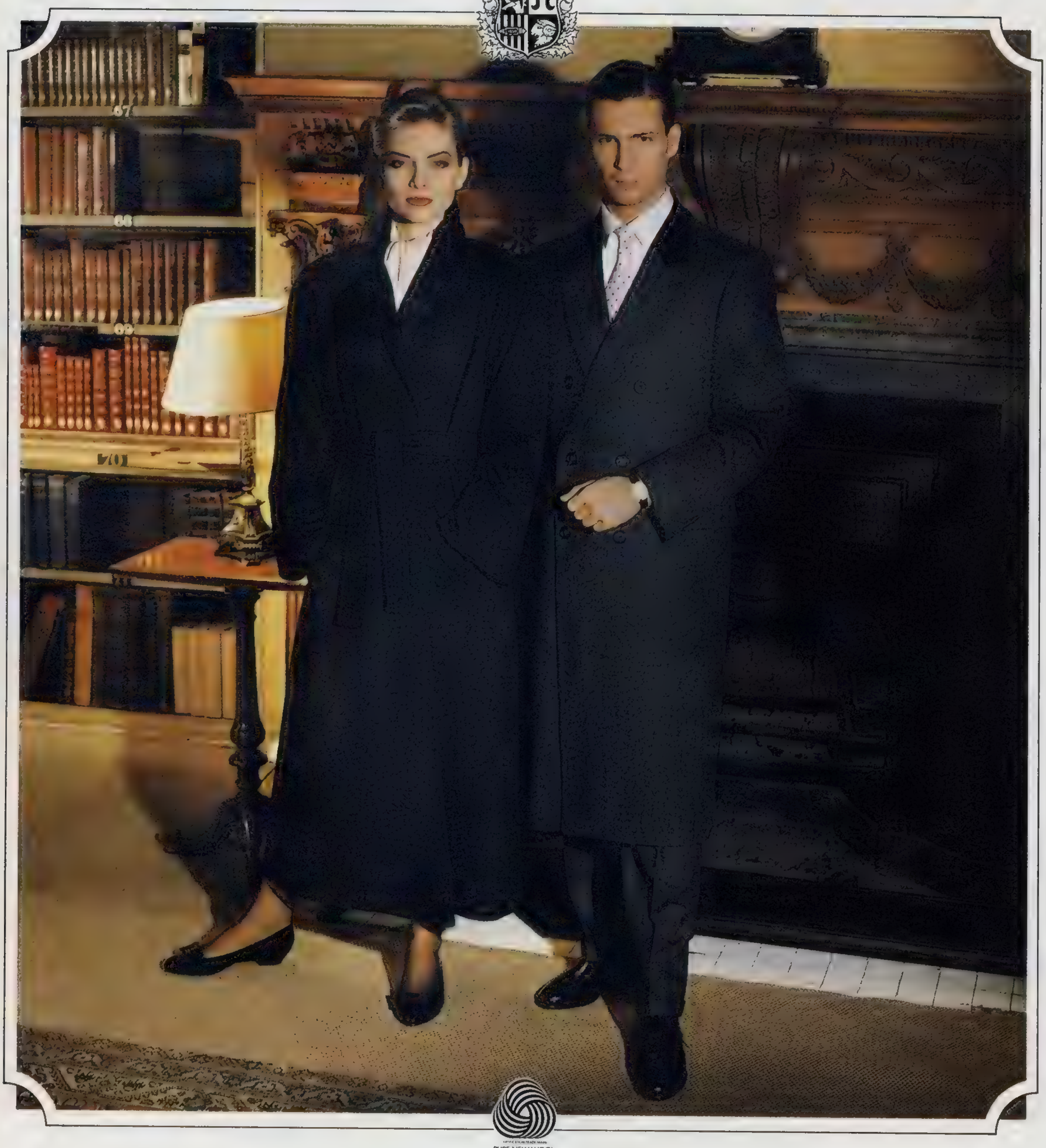

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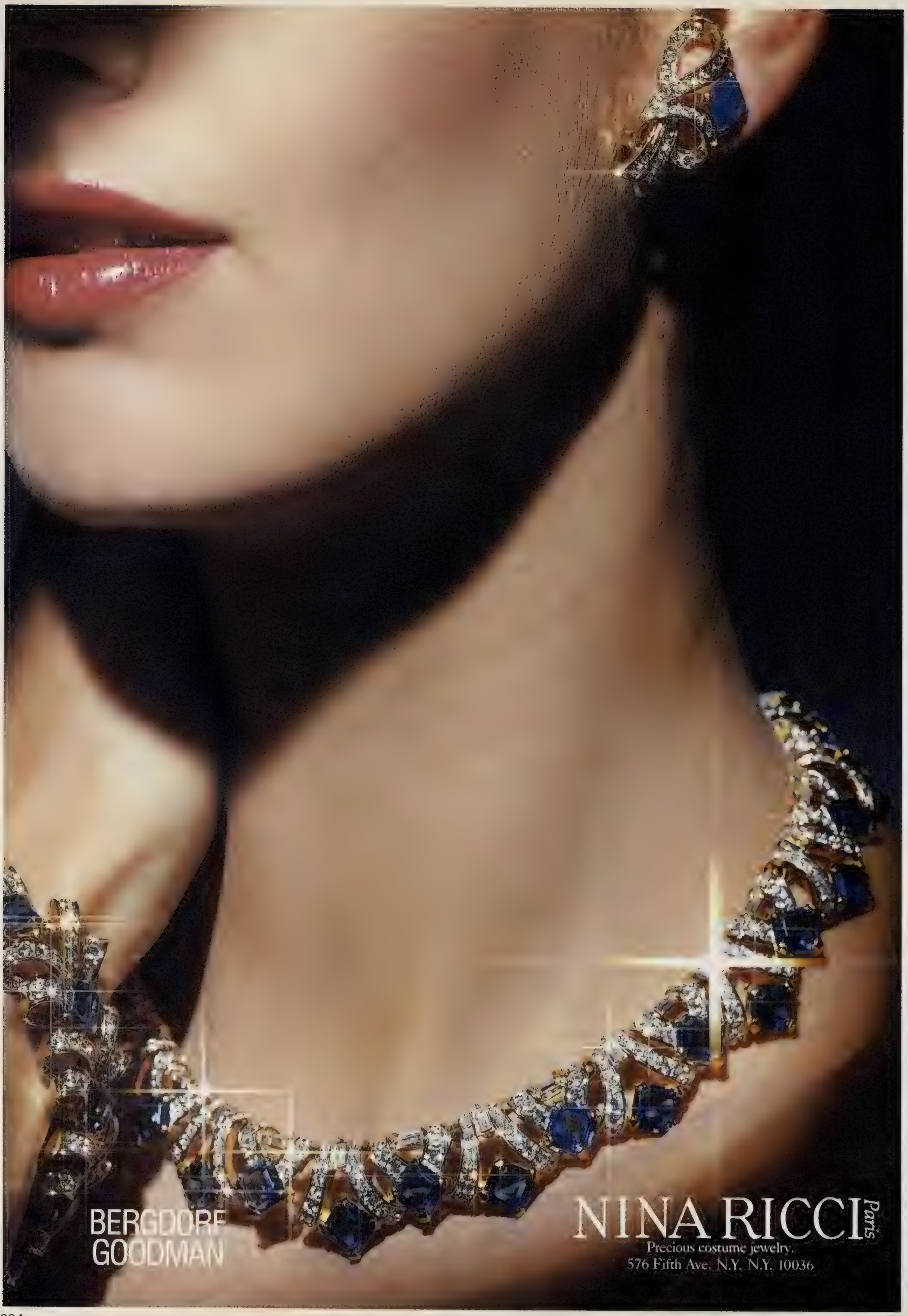
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hAIR NOW

Texture-getters . . . style raves . . . do salons deliver?

Expert Service

Cut and color aside, what do women need from salons today? Longer hours, more personal attention, stylists who make house calls. At Jingles, NYC, stylists teach women how to cope with their hair on their own. . . . At Neinast, Dallas, built-in layering, *right*, helps hair fall easily into place. . . . Highlighting that allows grow-out without visibility: At Claiborne's, Atlanta, color is "spliced" into hair for inconspicuous "fading." . . . Out of town, need a cut? Dallas's Toni & Guy Portfolio—a guide with step-by-steps for cuts.

DAVID CROLAND

fall '87 . . .

Three versatile standouts snapped on the runway: *Top*, "undone" hair at its most attractive at Geoffrey Beene. *Center*, with a more "dressed" P.M. look, simple, neat hair at Mary McFadden. *Bottom*, loose, textured—at Beene.

texture tricks

Texture may be the season's buzzword, but more to the point: how to get it? A few ideas. . . . Not only foods but hair products now come in "light" versions—and for good reasons. Less oil means less drag on hair, more volume (Creatif's new detangler leaves hair less limp). . . . Scalp problems? Neutrogena's new dandruff shampoo is emollient enough to control flaking, light enough to boost texture not weigh down hair. Setting lotion is the secret to lift: Textra's is lightweight, ideal for fine or limp hair.

Photos, PIERRE SCHERMAN. Top and bottom: hair, John Sahag, John Sahag Salon, NYC. Center, hair, Rene at The Pierre.

VOGUE, September, 1987

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FAMOUS-BARR
St. Louis, MO

"Style '87"
Fashion Shows & Seminars
Thursday, September 10
7:00 p.m.
Chesterfield
Friday, September 11
12:00 noon
Downtown
Friday, September 11
7:00 p.m.
Frontenac
Saturday, September 12
1:00 p.m.
West County
Famous-Barr
(314) 436-7861

HIGBEE'S
Cleveland, OH

The Cleveland Orchestra's Orient Express Fashion Show
to benefit the Cleveland Orchestra
Wednesday, September 2
Severance Hall
Lydia Herforth
(216) 231-7300 x 116

HIRSHLEIFER'S
Manhasset, NY

"Fall/Winter 1987" Fashion Presentation
Monday, August 31
11:00 a.m.
Americana at Manhasset
516-627-3566

IVEY'S
Charlotte, NC

VOGUE Live!
Fashion Show & Reception
Sunday, September 13
6:00 p.m.
Ivey's South Park
(704) 365-3111 x350

IVEY'S
Orlando, FL

VOGUE Live!
Fashion Shows & Seminars
Wednesday, September 16
9:00 a.m. Breakfast
12:00 noon Luncheon
6:30 p.m. Wine & Cheese
Ivey's Winter Park
(305) 644-8511 x204

JACOBSON'S
Toledo, OH

"Fashion Directions"
Tuesday, September 29
7:00 p.m.
Franklin Park Mall

J.W. ROBINSON'S
Beverly Hills, CA

J.W. Robinson's and VOGUE present Fall 1987 Fashion Seminar
Thursday, September 10
2:00 p.m.
J.W. Robinson's, Beverly Hills
Special Events Office
(213) 488-7882

J.W. ROBINSON'S
Newport Beach, CA

J.W. Robinson's and VOGUE present Fall 1987 Fashion Presentation
with Fashion Island Center
Wednesday, September 9
12:00 noon
Fashion Island Center
Fountain Court
J.W. Robinson's, Newport Beach
(714) 644-2800 x601

KAUFMANN'S
Youngstown, OH

Town Hall XXIX presents VOGUE Editor Elizabeth Groves Fashion Show,
Lecture and Luncheon
to benefit the Junior League of Youngstown, Inc.
Friday, October 9
10:30 a.m.
Edward W. Powers Auditorium/ Mr. Anthony's
Mrs. John Potter, Hospitality Chairman
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LIBERTY HOUSE OF HAWAII
Honolulu, HI

Liberty House and VOGUE present "Fall/Winter 1987"
Fashion Office
(808) 945-5146

L.S. AYRES
Indianapolis, IN

"That Ayres Look: Fall '87"
Luncheon and Fashion Show
to benefit the Children's Museum Guild, Inc.
Friday, September 25
11:00 a.m. Cocktails
12:00 noon Luncheon
1:00 p.m. Show and Victor Costa Award Presentation
Indiana Roof Ballroom
Nancy Hancock, L.S. Ayres
(317) 262-2627

MONTALDO'S
Greensboro, NC

Montaldo's and VOGUE present "Fall/Winter 1987"
Fashion Show
Wednesday, September 16
6:00 p.m.
Forum VI Mall
Bernice Bloom
(919) 292-8592
Career Breakfast Seminar
Thursday, September 17
7:30 a.m.
Holiday Inn Four Seasons Town Center
Bernice Bloom
(919) 292-8592

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Raleigh, NC

Montaldo's and VOGUE present "Fall/Winter 1987"
Fashion Show
Thursday, September 17
6:00 p.m.
Montaldo's North Hills Mall
Loree Keen
(919) 781-6635
Career Breakfast Seminar
Friday, September 18
7:30 a.m.
The Governors Inn
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NORDSTROM
Seattle, WA

Nordstrom and VOGUE present "Fall/Winter 1987"
Seminar and Fashion Show
to benefit the Junior League of Seattle
Tuesday, September 15
11:00 a.m. Brunch
Four Seasons Olympic Hotel
Spanish Ballroom
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Salt Lake City, UT

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Bally Preview

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FITNESS NOW

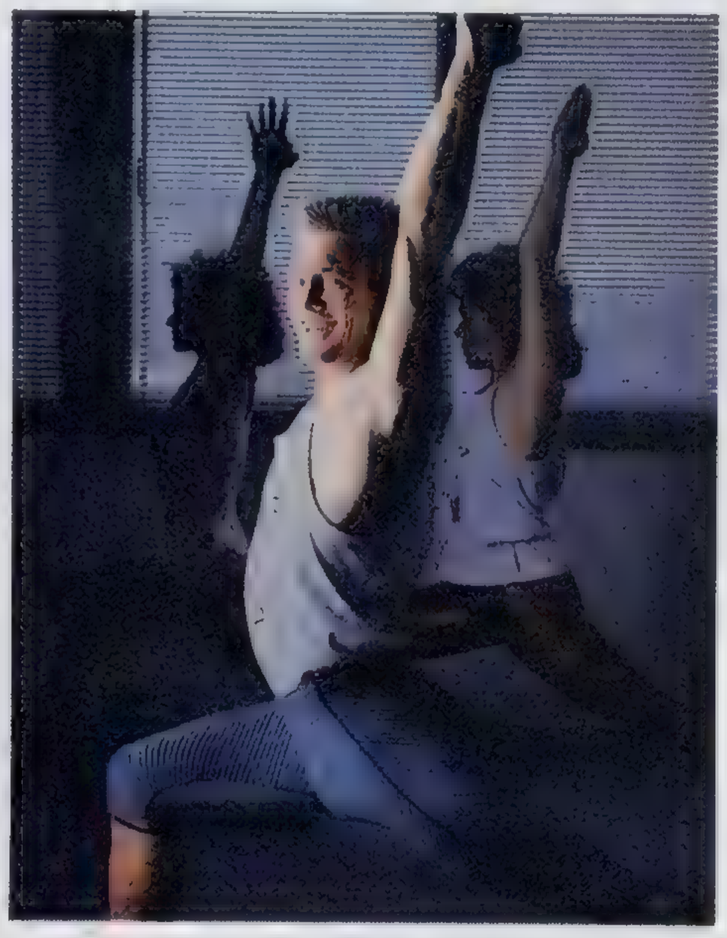
The latest Hollywood addiction is not a drug but a yoga class

BY IRENE BORGER

East meets West Hollywood a stone's throw from the Sunset Strip in Billy Porter's Urban Yoga Workout. *Le tout* L.A. is there, harnessing strength, balance, and flexibility with a spirit of inner calm and physical rigor.

"Most yoga classes are either 'soft school'—where you meditate, relax, and breathe—or 'hard school,' where perfect form is everything. Most of us lead taxing lives and need a physical workout that combines relaxation *and* sweat. I think of 'urban yoga' as a way to unite the physical and mental levels of life," says Porter, *right*.

This ultra-flexible man, with a touch that makes moguls and movie stars melt, guides students through vigorous sequenced *asanas* (stretching and strengthening exercises). Combining *pranayamas* (breathing techniques), push-ups, abdominal work, and moments of repose, Porter helps students to become "longer and stronger."



Stress reduction may be yoga's most immediate benefit

PSYCHIC EXERCISE

Using mirrors to view alignment and placement, students learn to "tune in" and "check out" sensation within. "If you pay attention, your body will give you feedback and tell you how far you can go," says Porter. Once basic poses are mastered, information from bones, muscles, and joints supplants purely visual cues. "Yoga," Porter says, "is not about mind over body but about the integration of psyche and physiology. Postures are slow enough to allow you to focus on what's going on inside; you learn as much about mental attitude as you do about physical pose."

Studying yoga regularly (at least two times a week) yields many results, whether classes are taken as a primary workout or to supplement other exercise. Joints and muscles become more flexible, as does the spine. Working with breathing and relaxation, rather than willpower and grip, students strengthen specific muscle groups.

YOGA FOR TENNIS PLAYERS

In yoga, reciprocal muscles and both sides of the body are brought into balance (a boon for tennis players and for those recovering from imbalance-induced injuries). Weight trainers and runners often find their range of motion dramatically increased. Many yoga students report they stand taller and feel more supple.

Porter calls urban yoga "a fast retreat from the world." Mental benefits accrue. Repeatedly working with balance provides a sense of equanimity. Learning to move slowly through a posture, and not just zipping in and out, is a constant lesson in measure and grace.

As yoga has no jarring movements, many pregnant women take classes for their full term. (Several postures are best not done after the first trimester; Porter always suggests alternate poses.) Benefits include strengthening the lower back, enhancing breathing; opening the hips, lengthening the pelvic muscles and the inner thighs. (Billy Porter, who occasionally still gives private lessons, worked with actress Amy Irving during her pregnancy. He also consulted with Raquel Welch on her yoga videotape.)

Yoga used to be thought of as a pretzel-postured practice, not up to aerobics and sweat. Today, fusing contemporary spirit with an age-old form, it's been reborn as low-impact exercise. *(Continued on page 312)*

PETE TANGEN

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by barbara barbara

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FITNESS NOW

(Continued from page 302)

RATING YOGA CLASSES

It's hard to learn yoga by the book—there's greater potential to form bad habits and injure yourself. One needs a well-trained teacher. Simply because someone can stand on his or her head is no assurance that person can safely teach you to do the same. Observing several teachers is a good idea before selecting a class. Here, several questions to ask yourself:

Does the teacher offer alternative postures or demand that everyone follow the same routine? (Billy Porter cautions students to watch out for yoga "fundamentalists.") Are all parts of the body worked by the end

---

Good technique doesn't ensure safety

of the class? Do movements seem to flow in sequence? Does the teacher pay attention to everyone in the room? Is the atmosphere relaxed? Does it seem like no fun and all work? Talk with students: how many have sustained in-class injuries? Ask about the instructor's training.

What form do corrections take? Good yoga teachers augment verbal instruction and demonstrations with a *gentle* hands-on approach. If the teacher uses this technique, is he or she careful in moving a student's body? What is the response when someone feels pain?

After class, do you feel relaxed, refreshed, energized? Are your goals being met by the classes?

YOGA: WHERE TO WORK OUT

Billy Porter's Urban Yoga Institute is located in West Hollywood, CA, 90069 at 980 North La Cienega Boulevard, 213/659-9943. In New York, the urban yoga workout is taught by Noll Daniel at Body by Jake's studio, 160 East 56th St., NYC 10022; 212/759-5253. Information on certified teachers as well as other forms of hatha yoga and yoga center locations is available from Yoga Journal, 2054 University Ave., Berkeley CA 94704. ▽

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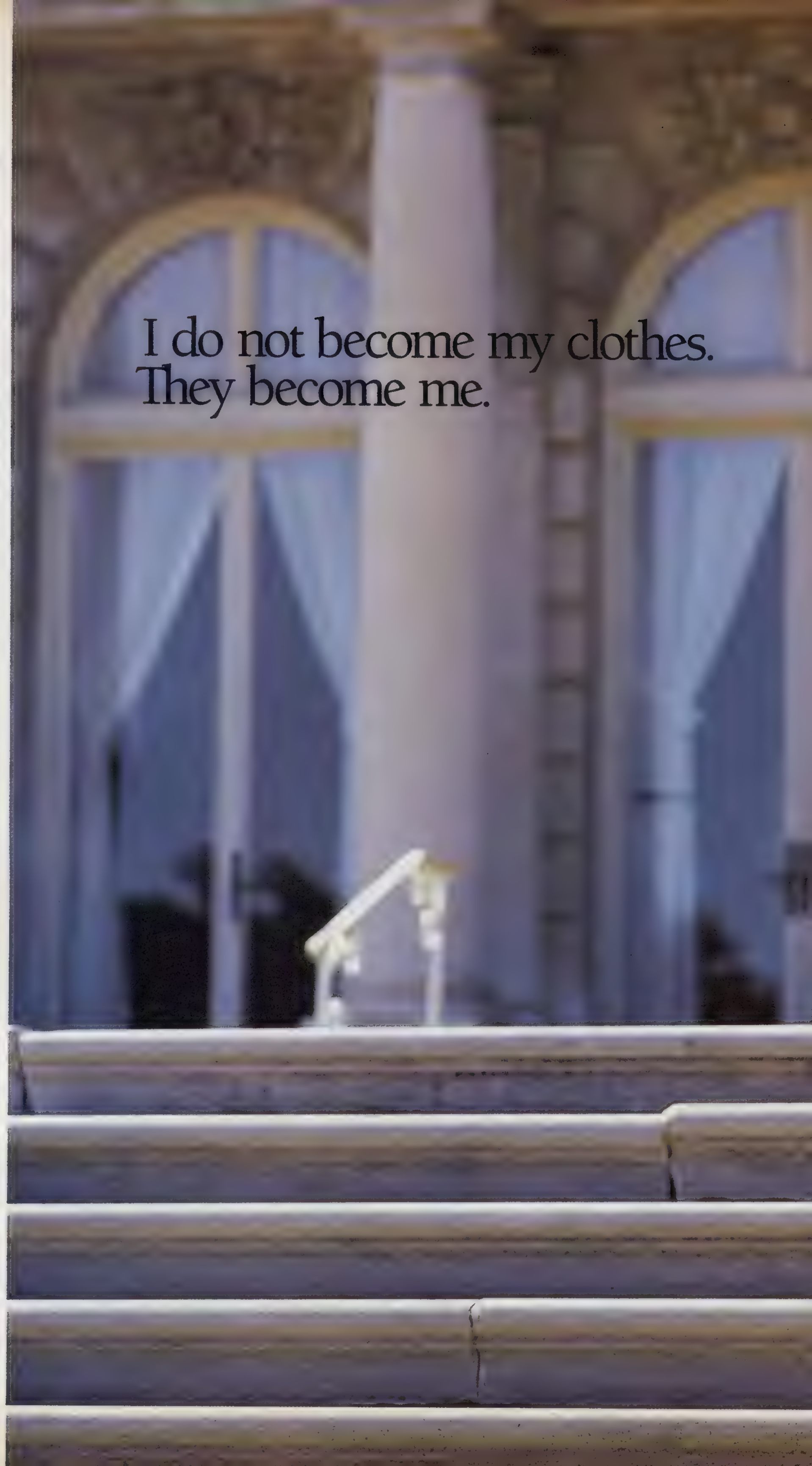

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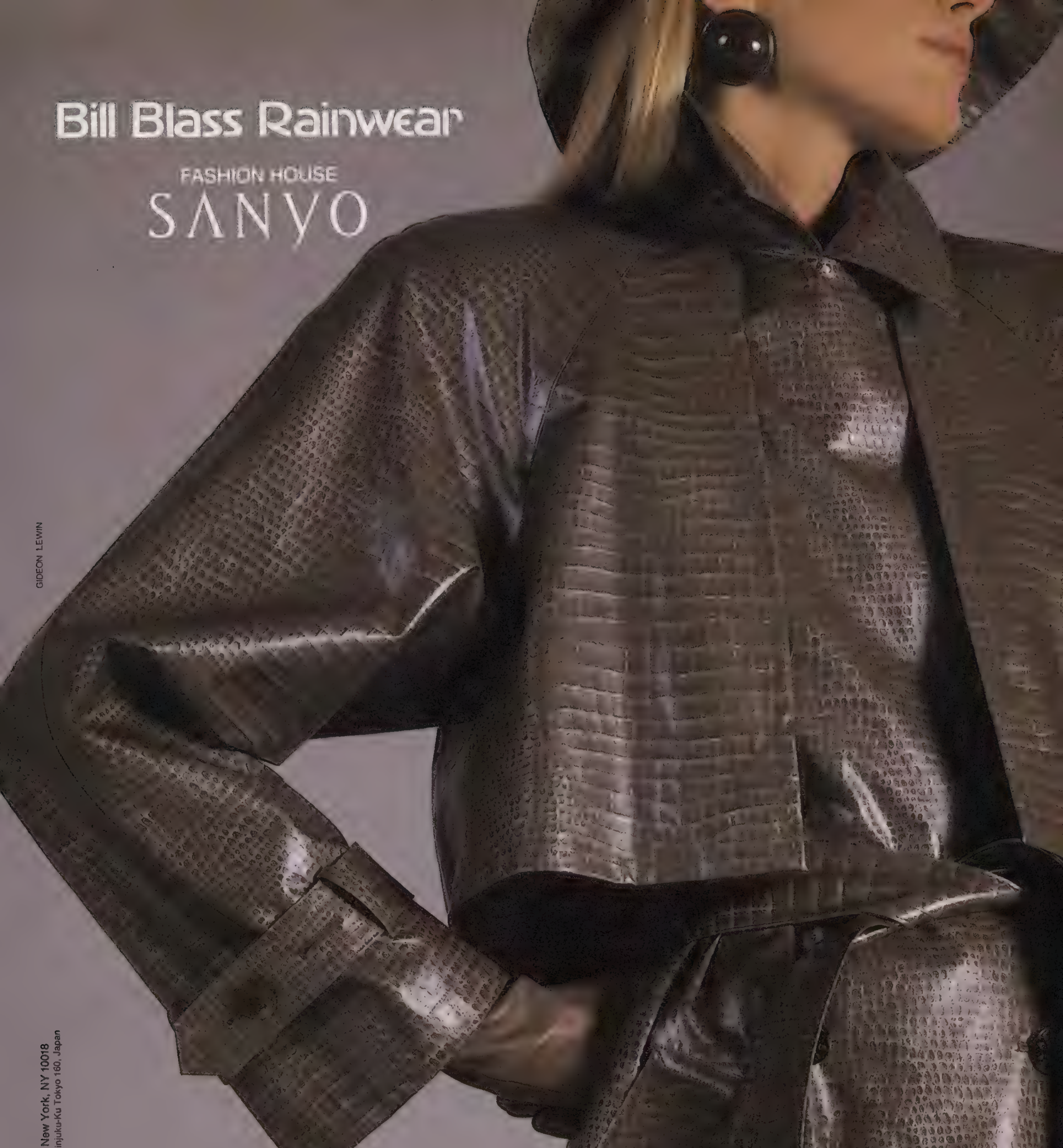

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health

New hormone diagnosis for PMS...progress toward Alzheimer's key?...a cancer sum-up. BY MELVA WEBER

MENSTRUAL DISTRESS: A THYROID PROBLEM?

If you suffer from PMS (premenstrual syndrome), you may want to ask your doctor about the possibility of thyroid disorder. Nora D. Brayshaw, M.D., Ph.D., a PMS specialist who is the director of the Biopsychiatry Center in Watchung, New Jersey, thinks thyroid disorder is the basic cause of between-period distress symptoms, including weight gain and irritability. Dr. Brayshaw adds that in most PMS cases the underlying low-thyroid condition is slight or subclinical and therefore may be undetected or untreated.

In studies reported in *The New England Journal of Medicine*, Dr. Brayshaw diagnosed the hypothyroid condition in 94 percent of PMS patients, of whom about 30 percent had relatively severe thyroid disorder, the remainder subclinical hypothyroidism. All patients treated by supplementation with synthetic thyroid hormone had complete relief of PMS symptoms. Dr. Brayshaw says the treatment is not only effective but uses a safe, simple substance found naturally in the body, has no side effects, and promotes the overall health of the patient in addition to curing PMS. Although Dr. Brayshaw believes her preliminary studies show a link between PMS and thyroid hypofunction, controlled clinical trials are to follow.

AIDS TREATMENT UPDATE

Antiviral drugs are being used to treat AIDS, but doctors caution against combination use of different drugs. For example, azidothymidine (AZT) reduces sickness and may extend life in AIDS patients. Another drug, ribavirin, reportedly delays or prevents AIDS development in patients with pre-AIDS symptoms. In "Science," researchers at Harvard Medical School showed laboratory evidence that AZT and ribavirin may interact, specifically that ribavirin can inhibit AZT activity.

Michael Bach, M.D., of the Maine Medical Center in Portland, reported in "The New England Journal of Medicine" a possible interaction between AZT and acyclovir, a drug used mainly for herpes virus. A patient taking both drugs became overwhelmingly lethargic and sleepy until acyclovir was withdrawn.

In another report, Kuo-Liang Huang, M.D., of the University of Pittsburgh, said that HIV-positive homosexual men respond well to influenza and pneumococcal vaccination, so they can be protected from these infectious diseases.

HELP FOR SOME EMPHYSEMA

Emphysema destroys the alveolar sacs in the lower lung, causing increasing difficulty in exhaling. Scientists from the National Heart, Lung and Blood Institute (NHLBI), Bethesda, Maryland, have reported that a small proportion of emphysema patients have a genetic deficiency of a protein, alpha$_1$-antitrypsin, which leads to emphysema in the third to fourth decade of life. The disease progresses slowly but can be greatly accelerated by cigarette smoking.
It's estimated that up to forty thousand of the United States' emphysema patients have the deficiency-caused form of the disease. NHLBI researchers explored the possibility that the replacement of alpha$_1$-antitrypsin could correct the abnormalities in blood serum and lung fluid and alter the course of the genetic form of the disease. They found that injected alpha$_1$-antitrypsin succeeded in raising the levels in the lower lung and did not cause any acute or severe adverse reactions.
Although the replacement therapy was a biochemical success, there were no changes in lung function in the treated patients, most of whom had histories of smoking. The NHLBI team says more extensive studies are needed, but estimate that in alpha$_1$-antitrypsin deficient patients, long-term replacement therapy, plus smoking abstinence, can slow down by half the decline in the lungs' exhaling function.

NEW CLUE TO ALZHEIMER'S DISEASE

In Alzheimer's disease, the damaged brain tissues appear as aluminum-containing neurofibrillary tangles. Scientists ask: How can aluminum enter the brain?

At Mount Sinai Medical Center in New York City, Daniel P. Perl, M.D., has demonstrated that aluminum can go directly into the brain through nasal passages. Sponges saturated with aluminum solution were placed in the nasal passages of test rabbits for four weeks. Examination showed damage to the olfactory bulb and the cerebral cortex—brain sites that correspond to areas affected by Alzheimer's. Although the lesions in the rabbits are not characteristic of Alzheimer's disease in humans, Dr. Perl says they demonstrate that the nasal route provides access to the central nervous system for agents capable of damaging the brain.

Earlier research had shown that aluminum taken into the digestive system (in food, in traces from aluminum utensils, in aluminum-containing antacids) has a very small chance of absorption, being blocked by intestinal and blood-brain barriers.

What about airborne exposure, such as from aerosol antiperspirants? "It's too early to say that any aluminum-containing products ought to be avoided—we have barely started looking at biological interactions with aluminum, the most abundant element in the earth's crust," says Dr. Perl. "Some people may wish to exercise caution by using non-aerosolized alternative products while research continues."

CHOLESTEROL-CANCER STUDY CONCLUSIONS

Cancers of the colon and rectum are related to high blood levels of cholesterol and beta-lipoprotein (LDL or low-density lipoprotein), according to a Swedish study in *The New England Journal of Medicine*. The massive screening program has followed more than ninety-two thousand Swedish subjects for as long as sixteen years.

Risks of rectal cancer rose by about two-thirds in men who had blood cholesterol levels above 276 milligrams per deciliter. Rectal cancers also increased in men with increased levels of LDL, the lipid linked to clogging of blood vessels. When cholesterol and LDL levels were considered together, they were associated with both rectal and colon cancers in men. Similar trends were noted in women, but not at a statistically significant level.

The Swedish findings conflicted with data from America's Framingham Study, which suggested that low cholesterol levels, rather than high ones, were associated with cancer risks. But investigators in Munich, West Germany, studied polyps that may be the forerunners of cancer and concluded that low cholesterol levels may be a result of established cancer rather than a risk factor.

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HAIR NOW

ROOTS OF DISCONTENT

We clip it, blow it, dye it, worry about the way it looks. But the real story may be less about our hair than about self-image

BY LESLEY JANE NONKIN

I sit in the hairdresser's chair, smock-topped, wet-headed, listening to the whoosh of scissors flying over the head of the woman next to me. Suddenly, she shouts, "Stop! You're not cutting it right!" A brief exchange ensues. The woman flees. "She expects me to change her life, not her hair," says the stylist. He is not the first to unearth a connection between a woman's hair and her identity, and it's not just a female reaction: the armed forces have exploited this connection for years. "One of the reasons the Marines shave a man's head is to strip him of his identity," says Erika Padan Freeman, Ed.D., consultant, Marymount Manhattan College, NYC. "Then they can *reshape* him as a Marine."

Unlike men, women may never have to steel their egos against an almost-inevitable hair loss with age; yet the bond between hair and self-image for women is even stronger. Our culture makes this an easy mind-link. Bleached blonds parade in large numbers across a beauty pageant stage; we pile on a disproportionate helping of hair to our Barbie dolls; we accept such descriptions as "a cute blond" or "fiery redhead." "Some women tell me that before they speak to a lover on the phone, their hair has to look attractive," says clinical psychologist Georgia Witkin-Lanoil, Ph.D., who is on the faculty at NYC's Mt. Sinai School of Medicine. "If a woman doesn't look attractive, she doesn't feel attractive. Women are still raised to equate what's outside with what's inside."

"What's *on* a woman's head may be judged as critically as what's *in* it," writes Rita Freedman, Ph.D., in *Beauty Bound* (Lexington Books), "which explains why nearly half of every dollar spent on beauty [by women] goes toward hair care."

Although a 1985 consumer study by *Product Marketing* magazine, a beauty industry publication, puts that figure closer to 20 percent, one thing is clear: today, women are spending more money and lavishing more attention on their hair than ever before—almost 3 percent more on home hair-care products in 1986 than in 1985, according to *Product Marketing*. At the same time, the National Cosmetology Association predicts a substantial 6 percent increase in 1987 on spending for professional hair care. The message women seem to be sending the multibillion-dollar hair industry? In what remains a dress-for-success world, hair—and the image it creates—is more important than ever.

"EXECUTIVE" HAIR

The more women work, the more image matters to them. An informal survey involving thousands of male and female executives at companies such as AT&T and IBM revealed that unkempt hair ranked third among the top ten mistakes women make in their business image (male respondents were particularly critical of black roots). Attempting to dress "like a man" and wearing too-tight clothes were seen as the only more serious errors. "Working women with clean hair make more eye contact," observes Susan Bixler, president of The Professional Image, Inc., Atlanta, who conducted the survey. (Another observation: women with dirty hair were more likely to close the door to their office!)

A 1978 Clairol-sponsored survey of personnel managers and employment counselors showed that changes in a woman's makeup, hairstyle, and hair color may be worth an extra 8 to 20 percent in salary. "The implication is that if a woman cares about herself, she probably relates better to others," said Judith Waters, Ph.D., associate professor of psychology, Fairleigh Dickinson University, who conducted the study. "It may not be fair to judge capability by appearance, but the results indicated, consciously or unconsciously, employers do."

FEMININITY VS. IMAGE

What's most interesting about hair—especially in a year when it is longer and more abundant- *(Continued on page 336)*

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ROOTS OF DISCONTENT

(Continued from page 332)

looking—is its relationship to ideas of femininity. On fashion runways, designers may be revealing more leg and bosom this season; but the continuing, age-old symbol of femaleness remains hair. "Hair is part of the romance of sex," says Dr. Freeman, "and even though it's as sensual as breasts, it's less threatening." Hair is also a window to one's physical and mental state. "Depression often shows itself first in a woman's posture, next in her hair and grooming," says Dr. Freeman.

HAIR PERSONALITY

Hair is certainly the most easily altered and realtered part of the body. And although experts speak of hair as an "accessory" to style and image, its connection to the body endows it with substantially more meaning. Children, for example, are often terrified of having their first haircut. "They think it's going to hurt the way going to the dentist does," says Dr. Witkin-Lanoil. "They may feel this way because hair grows from a live follicle within the body."

Hair that thins with age actually may be perceived by an individual as body loss; and for some cancer patients, hair loss is one of the most devastating side effects of chemotherapy. "For others, it is the least of their worries," says Rachel Epstein, C.S.W., senior outpatient social worker, Memorial Sloan-Kettering Cancer Center in NYC, who finds that "many more female than male patients inquire about wigs." Women patients have been found to adjust better if they plan ahead, consider scarves or wigs, before even beginning treatment.

Closely tied to self, hair easily becomes a battlefield for control—between a mother and daughter, or a husband and wife. "Most parents determine how long or short a child's hair will be," says Syd Brown, Ph.D., clinical psychologist, The Psychiatric Institute, Washington, DC. "Taking control of the way hair looks becomes a symbol of independence for adolescents." Mothers used to dressing and coiffing their children may be loath to surrender such control, and anything from arguments to green punk spikes may be the outcome. Similarly, the issue of a woman's hair length may come down to a question of ownership and independence between a husband and wife. Says one woman who cut her long hair at the time of a job promotion: "The negotiations at home, too, finally became right."

Bobbing one's hair after college may be a symbolic loss of innocence; hysteria over the first grey hair may signal an inability to cope with passing time. Hair frozen in a 'sixties flip may betray a woman's longing for a happier period in her life; lack of attention to hair, a symbol of freedom. Impressions given and received are diverse, different for each woman, and complex; but behind a hair style is often a message. ▽

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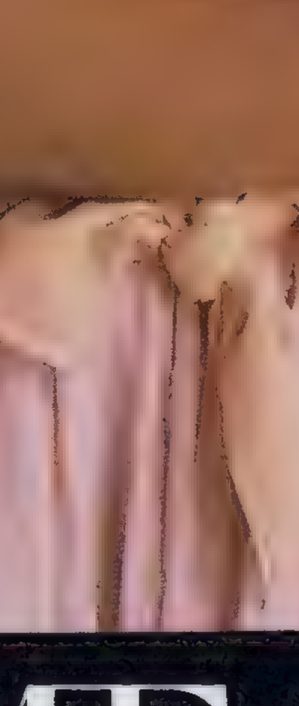

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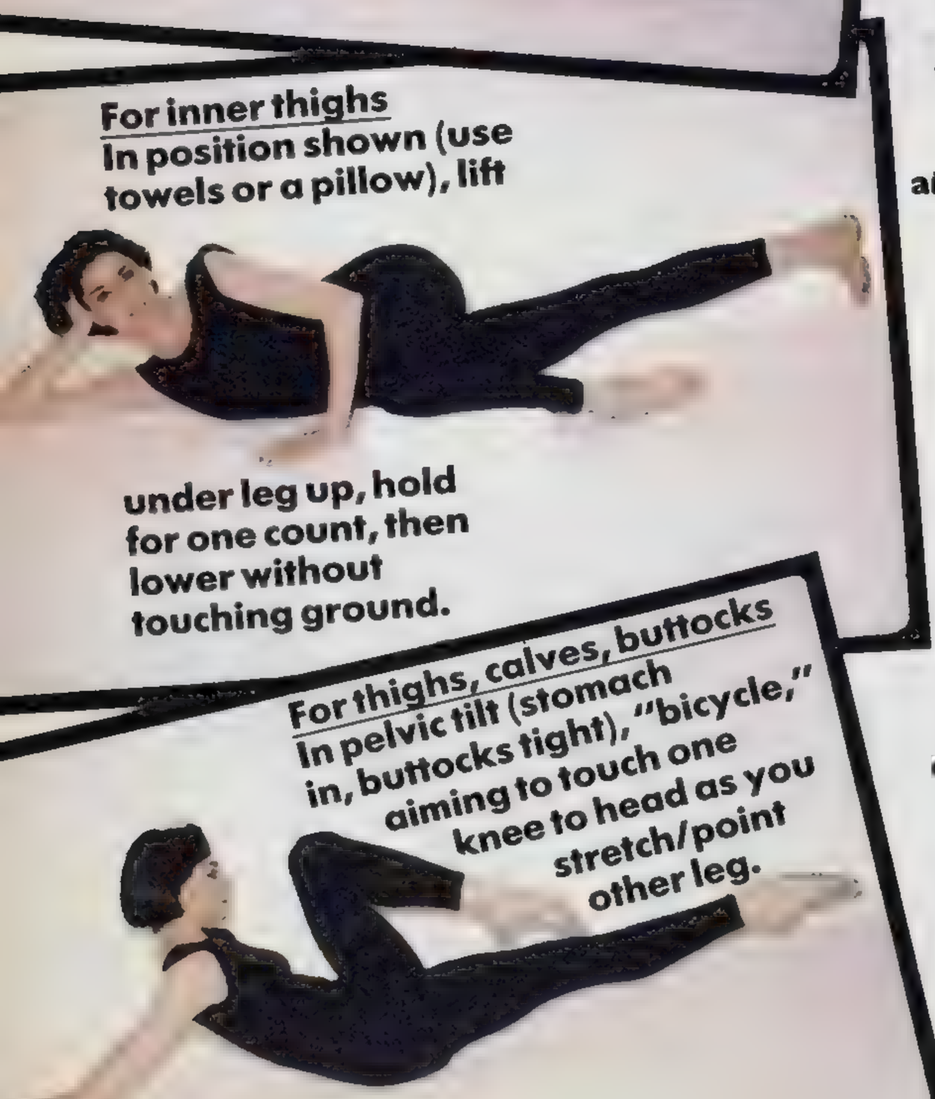
FITNESS NOW

As skirt lengths rise, so do leg "reshaping" promises. Here, what's possible, what's not

BY SHARI MILLER SIMS

shape-up: legs



Fast leg toners The twenty minute stretch/strengthen plan, *left*, put together by NYC exercise pro Stephanie Herman, should be done three to five times a week (along with basic aerobics). Begin with eight to ten repetitions (one set) on each side; aim for three sets each leg. Key: technique not speed (maintain proper body alignment and a comfortable pace) and remember to breathe with each repetition.

Women may have become more sophisticated about exercise since the days when they regularly did leg lifts by the hundreds in (fruitless) efforts to slim legs; but has enhanced fitness knowledge made that goal more achievable? The answer today, say experts, is a qualified "yes"—through a three-part effort of a healthful low-fat diet, aerobic exercise (to burn off fat), and targeted toning exercises.

Experts stress that how much change is achieved depends on body shape; each of us is genetically programmed, so to speak, to "hold onto" body fat (women's hormonal profiles dictate that thighs and hips are often most resistant to fat loss). "While bone structure contributes to overall width of ankles and calves, leg *contour* depends primarily on muscle tone and the amount of fat over your muscles," explains Valery F. Lanyi, M.D., clinical associate professor of rehabilitation medicine, NYU Medical Center.

"A sensible weight-loss diet combined with regular aerobic exercise (three to four times a week) can help you to lose overall body fat; but there's no way to isolate fat loss from legs. It is exercising leg muscles—for a firmer, smoother line—that makes the biggest difference."

"Spot" reducing? Contrary to popular myth, working an isolated body area cannot produce localized fat loss. It can, in some instances, result in more muscle—and leg—bulk. In a study of young women who thought their legs were "fat" and who participated in a supervised program of exercises on weight machines, Grant Gwinup, M.D., chief of the division of endocrinology and metabolism at the University of California at Irvine's Medical Center, found that resistance exercise actually produced an *increase* in leg circumference. Similarly, high-repetition ballet work can, in some women, lead to stronger, larger calf muscles.

"While women have less of a tendency than men to 'bulk up' from weight workouts, over time exercises requiring a burst of muscle energy—whether against resistance or during a sport such as bicycling or ice skating—tend to produce larger muscles, making these activities a good choice for a woman who feels her legs are too thin," said David Balsley, R.P.T., director of the Sports Medicine Performance and Research Center, The Hospital for Special Surgery, NYC.

"Activities that require a great deal of jumping can also produce a slight increase in leg circumference. A woman who is aiming for a longer, more sinewy leg line should concentrate on slower-paced aerobics (walking, swimming, cross-country skiing) combined with low-resistance strength work using very light weights or the resistance of her own body. Low-impact aerobics programs that emphasize smooth rather *(Continued on page 340)*

Top photo, GUY MARINEAU All other photos, ROXANNE LOWIT. Taffy's unitard

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FAT FIX?

Suction lipectomy—a controversial procedure in which isolated fat pockets are surgically removed from buttocks, hips, thighs, knees, using a mini "vacuum"-like device—has become today's fastest-growing cosmetic surgery operation. Recent reports of serious, even fatal, risks make it essential that the procedure be done *only* by a board-certified plastic surgeon who has training and experience.

"This is not a means of quick weight loss," said Gerald H. Pitman, M.D., clinical assistant professor, plastic surgery, New York University Medical Center. "The technique removes localized bulges of fat that have resisted long-term efforts at dieting and exercise." ("Before" and "after" photos, *above*.) Wrinkled or loose skin cannot be tightened; wavy, irregular skin may be a side effect.

Suction lipectomy scars are usually minimal but do occur. A compressive garment must be worn for two to six weeks after the procedure; most patients resume work within a week.

Top, FRANK SCHRAMM. *Bottom,* PIERRE VAUTHEY/SYGMA

FITNESS NOW

(Continued) than staccato motions can also help to give legs a more streamlined appearance."

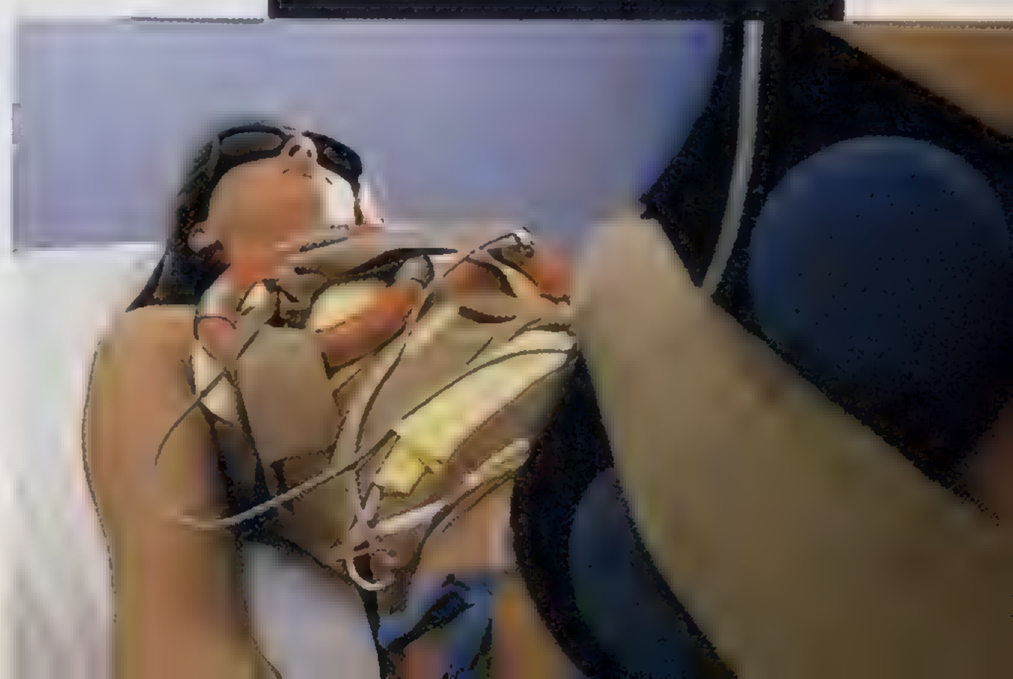
Multiple moves The primary reason that doing endless leg lifts doesn't produce much change in leg contour is that lifting legs in one direction ignores the fact that legs contain multiple muscle groups for movement in all directions. To build up or streamline leg shape, you need to challenge, to work on, all of these muscle groups.

"It's no coincidence that women tend to lose leg tone first in the muscles rarely used in everyday movements—namely those at the back of the legs and inner surface of the thighs," said Dr. Lanyi. "Horseback riding is one of the few sports that involve the inner thigh muscles, which run from the top of the thighs to above the knees; when these muscles become lax, they contribute to unattrac- *(Continued on page 344)*

Wrap and Zap

For years, salons have claimed success against "cellulite" with leg-slimming treatments ranging from hot wraps to electrical stimulation, *below*. Do these work? If they do (and that's a big if, say experts, who note a lack of scientific studies of any of these techniques), it's only temporary. The basis of wrapping treatments: removing excess fluid from fat and skin cells, producing a temporary compression—and seeming "slimming"—of the area; how fast fluid returns ranges from hours to days. In electrical stimulation, muscles are coaxed to contract, but there's no conclusive evidence that this is as effective as working a muscle on your own.

Black and white photos courtesy of the American Society of Plastic and Reconstructive Surgeons (ASPRS). To receive their booklet on suction lipectomy, write the ASPRS at 233 North Michigan Ave., Suite 1900, Chicago, IL 60601, 1-800/635-0635



RUFF·HEWN

FITNESS NOW

To minimize overall body fat: a sensible diet plus aerobic exercise; here, on a bike converted for indoor use

(Continued) tive sagging of fat and skin on inner thighs.''

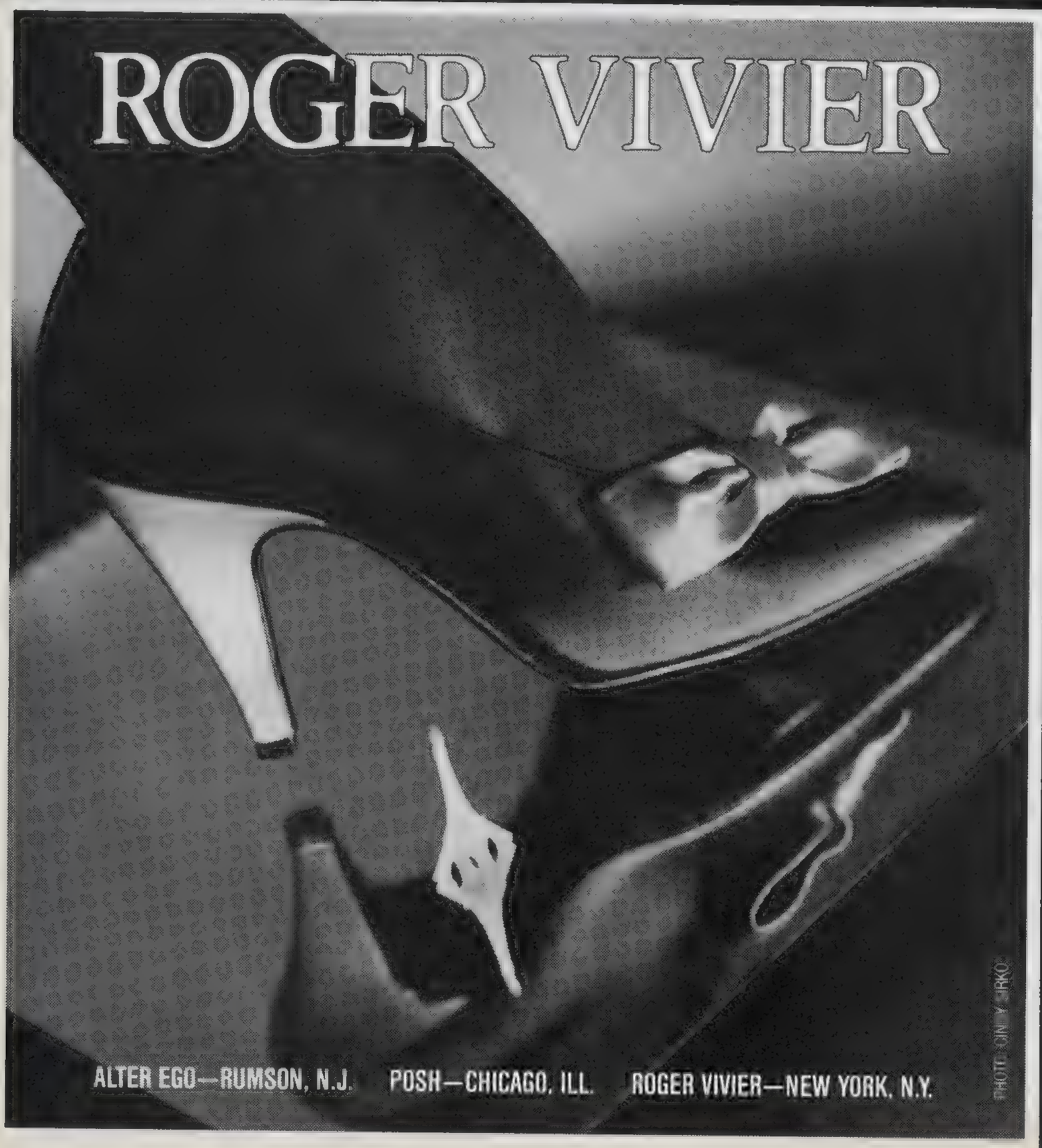
Strength plus stretch? What most women think of as ''toning'' legs requires a combination of strengthening plus stretching exercise, says Lyle J. Micheli, M.D., assistant clinical professor of orthopedics, Harvard Medical School and attending surgeon, The Boston Ballet. The most efficient choice: exercises that challenge certain muscles to stretch while working other muscles against gravity—as demonstrated in the four floor exercises shown on page 338. These strength-plus-stretch moves demand both static muscle contractions (as in holding one leg up off the ground for a few seconds) and dynamic muscle contractions (as in moving the opposite leg through space)—a combination of exercises that is most likely to give your legs a longer, leaner line, not an overly ''muscled'' look. One caveat: the effectiveness—and safety—of these exercises depends to a great extent on maintaining proper body alignment.

How fast results? The bottom line in any effort to ''reshape'' one's body through diet and exercise: a realistic understanding that, despite any promises, no exercise program is likely to produce overnight results. Experts concur that, if a woman succeeds in doing both strength and stretch work and aerobics three to four times a week, she can expect to see small—but significant—changes (mostly in ease of movement and body confidence) within a month. Visible changes in body contour take about four to six months of disciplined diet and exercise. The most dramatic results in reshaping one's body will become apparent after ten months to a year.

''The younger you are—and the smaller the amount of body fat you have to lose—the faster you will notice a change,'' said Dr. Micheli. ''You should keep in mind that no amount of exercise can correct skin that has become loose and saggy. In general, you can expect to see more dramatic results in the area from knees to hips than in calves and ankles, although reshaping the upper legs has a definite impact on overall leg proportion and appearance.''

What about the much-touted ''phenomenon'' of ''cellulite''? Says Simon Fredricks, M.D., clinical professor of plastic surgery at Houston's Baylor College of Medicine, ''Cellulite is not a medical term but a cosmetic description of fat cells that, as they expand, become trapped in connective tissue. Losing body fat—and 'emptying' fat cells—is the only effective treatment.''

Another important point to keep in mind: as with any other exercise program, muscle tone lasts only as long as one works at maintaining it.



CALLANETICS: TOO GOOD TO BE TRUE?

Promises to make women ''ten years younger in ten hours,'' to ''slim inner thighs and legs,'' and make ''your clothes...two sizes smaller'' kept the book *Callanetics* by Callan Pinckney (Morrow and Avon) on *The New York Times* best-seller list for almost a year. What do experts think of the plan?

The movements seem to be well-thought-out but difficult, and not only may be impossible for a woman to perform correctly on her own but may lead a less-than-careful exerciser to injure herself, said one expert. The numbers of repetitions recommended are also beyond most women's abilities, especially a beginner's. As for the hard-sell promises, most experts feel they are exaggerated—and, said NYU's Dr. Lanyi, ''are based on following a low-calorie diet and devoting an *hour* a day to exercising—unrealistic when a woman still needs to do several hours of aerobics each week.'' As for the book's before-and-after photos, experts are dubious. One reason: how much of the changes is due to overall weight loss, how much to Pinckney's program is impossible to tell.

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Q HAIR A

Quick tips: adding volume . . . color-safe ways to fight dandruff . . . the new world of kids' shampoo

Q I recently started using a dandruff shampoo, and my blond hair now looks darker. Could the shampoo be causing a color change?

A Yes. "Coal tar, one of the most effective anti-dandruff ingredients in shampoos, can 'stain' hair," says James Bollinger, Ph.D., manager of product development for Owen Laboratories. "Such discoloration tends to be especially noticeable on white or blond hair." The stain is permanent but may be "reversed" by using a color rinse close to your natural shade. For color-treated hair, consult a professional colorist for ways to cover the stain with minimum damage.

In the future, look for a coal-tar shampoo (such as Ionil T Plus) that's specifically formulated not to stain hair or choose shampoos with other anti-dandruff ingredients such as zinc pyrithione (Head & Shoulders) or selenium sulfide (Selsun Blue).

"Different shampoos work best on different hair types," says Dr. Bollinger. "While no one knows exactly how these active ingredients work, it's thought that they help to slow down the accelerated skin cell turnover rate that causes scalp flakiness. Clinical studies show that dandruff shampoo, used at least every third day over four to six weeks, visibly reduces flakiness. After that, you may be able to alternate a dandruff shampoo with regular shampoo." If scalp flaking and itching persist, consult a dermatologist.

Q Are there fast, temporary ways to add volume without a perm?

A "Yes and no," says Carmine Minardi, co-owner of the Minardi-Minardi salon, NYC, and Clairol educational consultant. "Nothing can duplicate the long-lasting results of permanent waving, which chemically changes hair's bonds. But there are ways to set and dry hair to add temporary fullness."

If your hair is mid-length to long: try curling it *up* (*not* under) with heated rollers; when cool, bend your head upside down and finger-comb hair. Spritz hairspray only on roots of hair to hold the lift, brush into place.

Short-hair idea: Wash and towel-dry hair, then apply an alcohol-based mousse or styling lotion to hair roots. "The alcohol swells the cuticle to add volume," says Minardi. Blow-dry hair immediately with head held upside down. "Using permanent haircolor also swells hair cuticles and adds volume," says Minardi. "In contrast, temporary haircolor, by coating the cuticle, can weigh down hair and make it more limp."

Some women may like the quick-change option of natural-looking hairpieces—wavy ponytails, wigs, falls that can be blended with a woman's real hair to give the look of fullness. Dianne Valvo "perms" synthetic wigs to get the curl or wave that a woman wants (at Glemby at the Plaza, NYC).

Q I've always liked using heated rollers; are there new or more modern ways of working with them?

A "Heated rollers should be used to add volume and fullness to hair rather than curl or to correct hair problems," says Jacob Neal, Clairol consultant and creative director of Glemby at the Plaza, NYC. "For example, if you've had hair permed and it's too frizzy or tightly curled, rolling large sections of hair on medium-sized rollers can soften curl. The same technique could give a smoother look to naturally curly hair."

To add texture to long, straight hair: twist a strand of hair on your finger; roll hair on a small heated roller and secure with a curler clip. Roll all hair this way. When cool, remove rollers and shake your hair.

For a more controlled look of volume, apply setting gel from roots to ends of just-washed hair. Blow-dry, holding your head upside down; then set hair on large and medium rollers for five to ten minutes. Turn your head upside down and brush out.

Q Are there any real differences between shampoos made for children and those for adults?

A Children's shampoos are generally gentler—with "surfactants (cleansing agents) that are either milder or are combined with other ingredients that neutralize the product's pH and make it less likely to sting eyes or strip hair," says George A. Fioto, executive vice president of research and development, Revlon, Inc. (makers of Revlon's Care For Kids shampoo). "Until puberty, the scalp's sebaceous glands don't produce a great deal of oil, so there's less need for strong cleansing."

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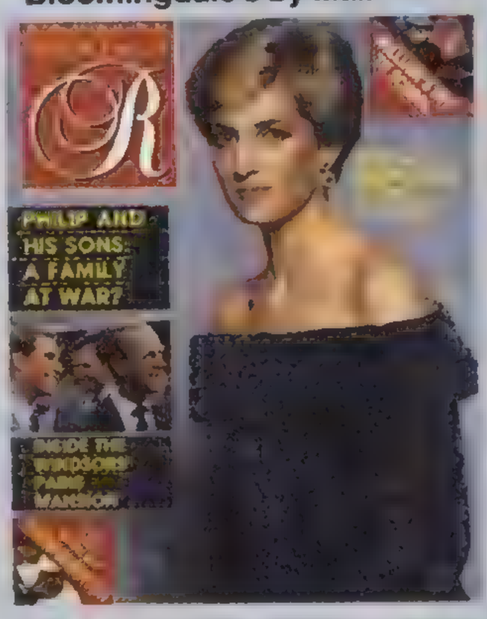

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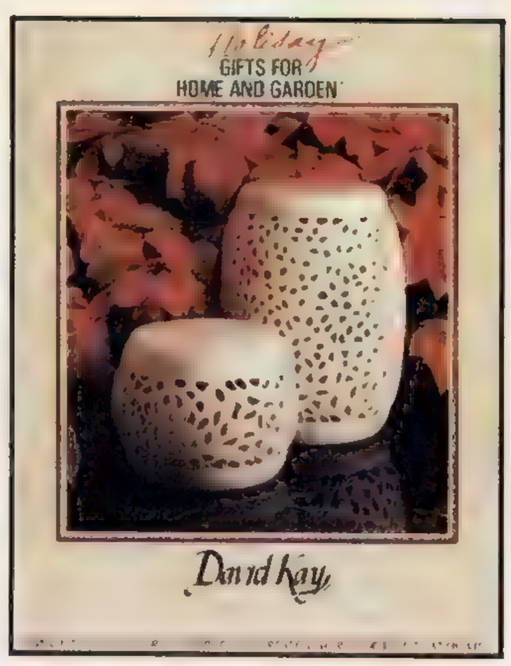

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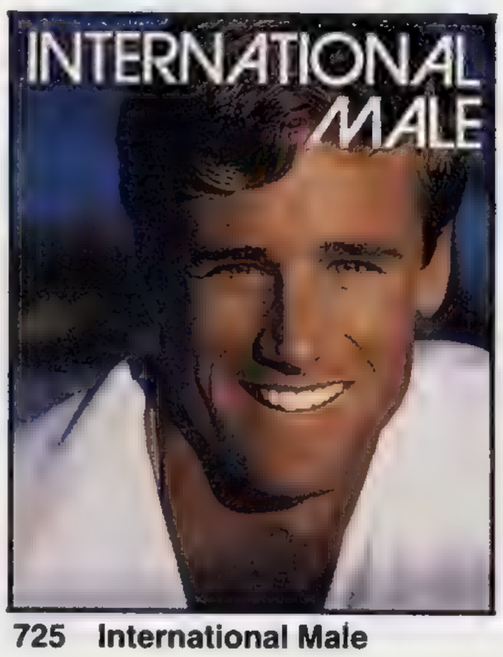

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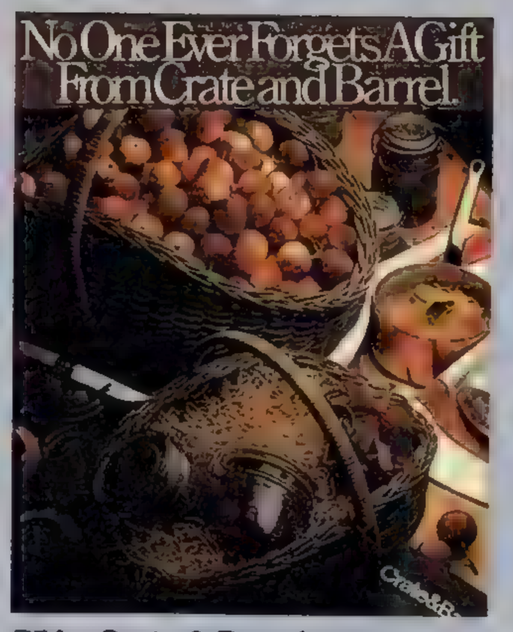

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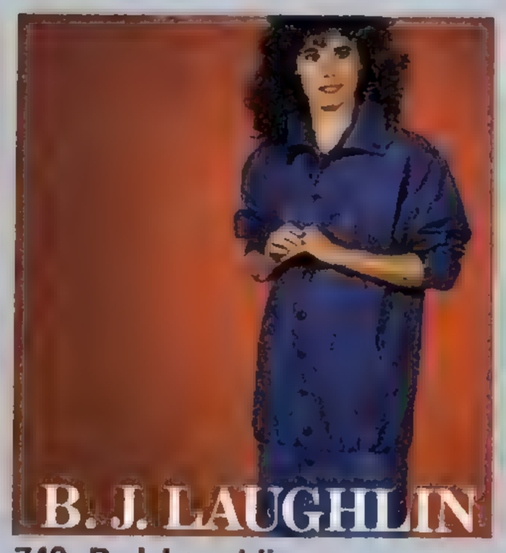

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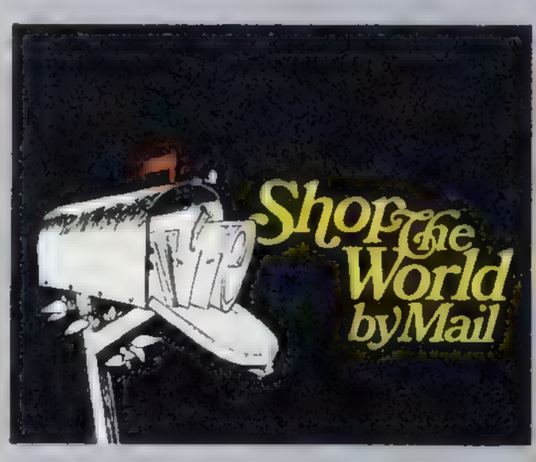

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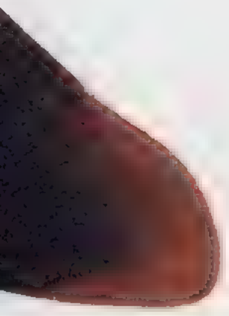

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DRIVING STYLE

Hideaways to drive to . . . sleek cars in '88 . . . ratings for tires

BY LESLEY JANE NONKIN

Industry analysts have said that the aerodynamic egg shape of the Ford Taurus would revolutionize the look of cars to come. It has. Gone now is the sharp-edged, boxy look of the Lincoln Continental. The '88 Continental is sleek, round, "European" in looks. New, too: front-wheel drive, anti-lock brakes, steering that firms up at high speeds, eases for parking. . . . Newest entry into the intermediate-priced car market: Renault's classically styled '88 Premier—a four-door sedan that AMC claims has more interior space, better gas mileage (24 mpg city/32 highway) than many competitors. . . . Standard on the '88 LeBaron premium convertible: heated outside rearview mirrors, cruise control. New option—a CD player.

For drivers who want great new escapes: Andrew Harper's Hideaway Report (Box 50, Sun Valley ID 83353), an insider's guide to exclusive small hotels, resorts worldwide. Some issues focus on "self-drive or chauffeur-driven" vacations—with map and driving time from, say, Paris to Monte Carlo via the Loire valley. Subscription, $75; back issue, $5. . . . Another alternative: Avis' new "On Call," a twenty-four-hour travel-information service in Great Britain. Car renters dial "100" from any phone; Avis locates them on map at headquarters, suggests best local restaurants, antiques stores, special events.

News in many '88 Cadillacs: upsized 4.5-liter engine; more power, with comparable fuel economy

Few fashions can ever be called truly "driver-oriented." One exception: Cartier's famous curved 1930s "driving watch," which grips the edge of the wrist for easy viewing. The gold original, $4500 at Fred Leighton, Trump Tower, NYC; Diane Von Furstenberg's new brass version, $150 at major department stores.

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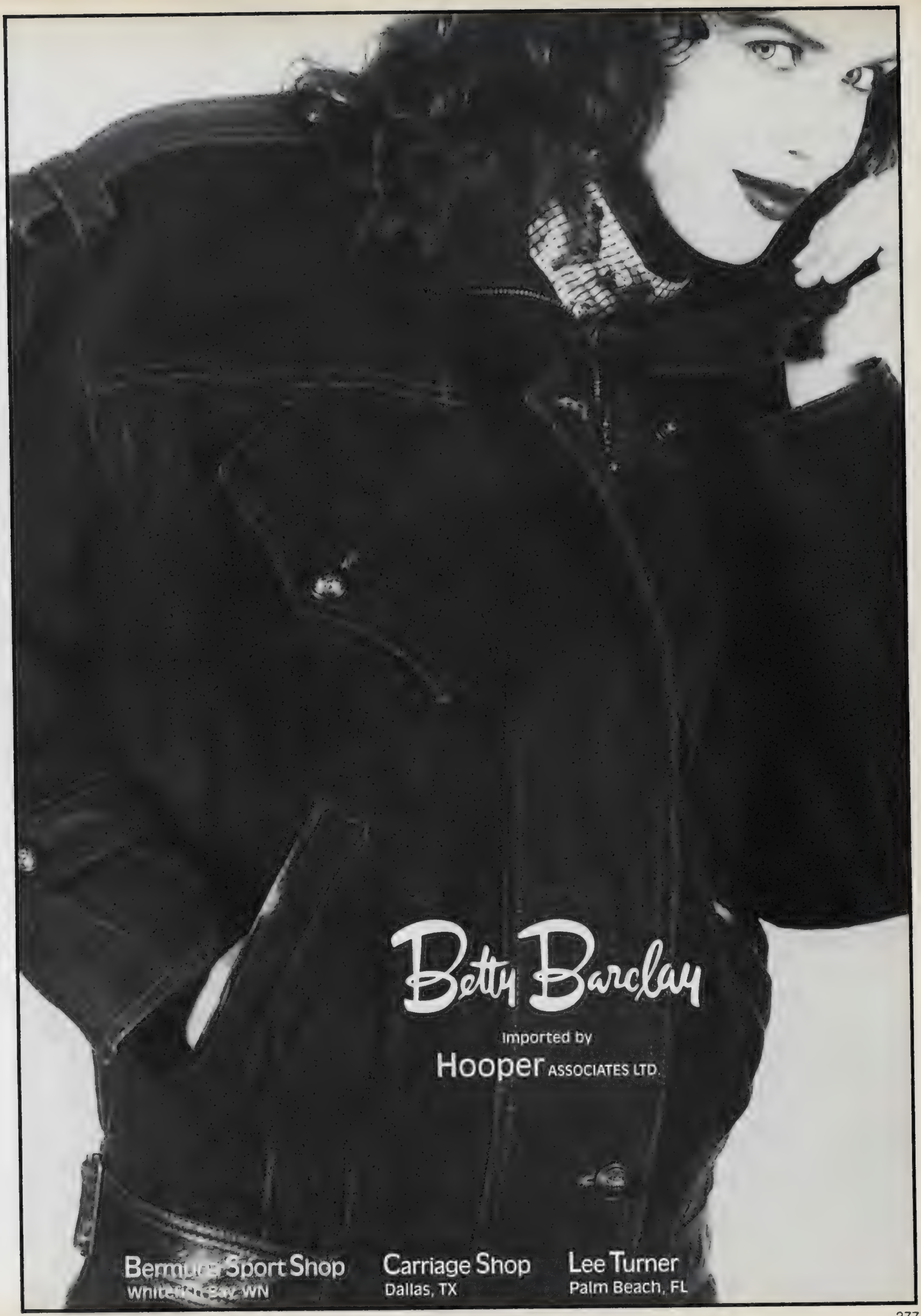
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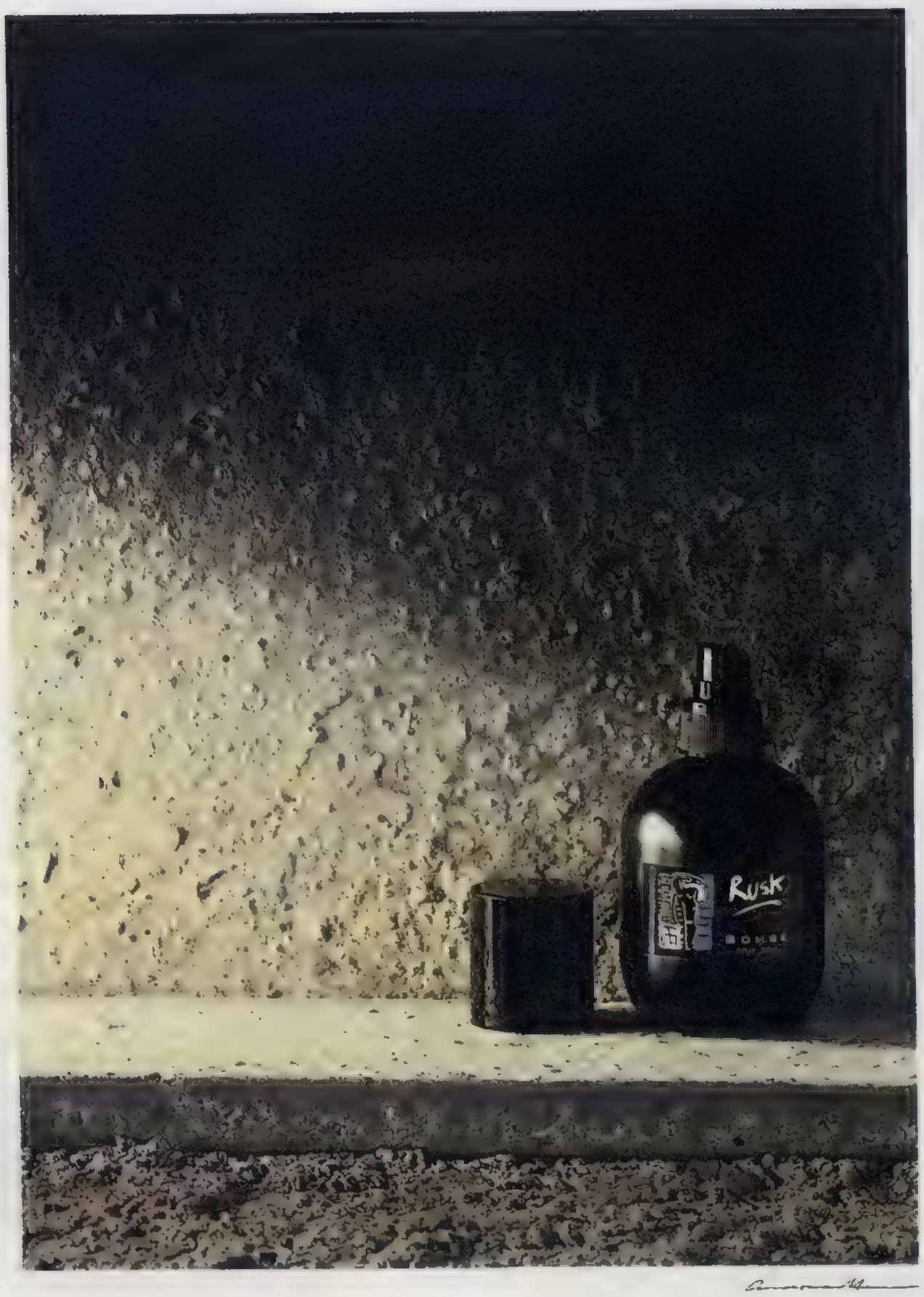

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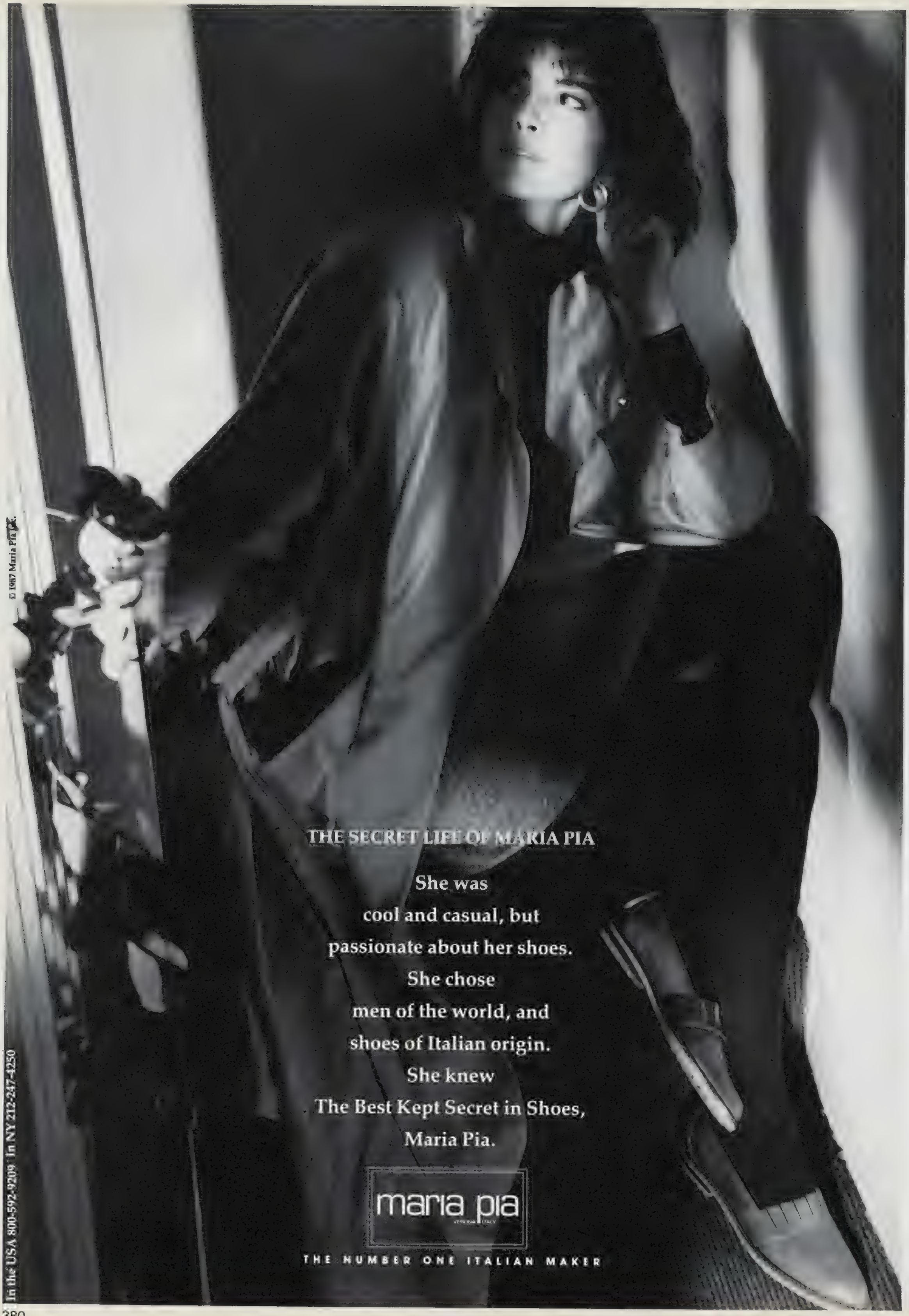
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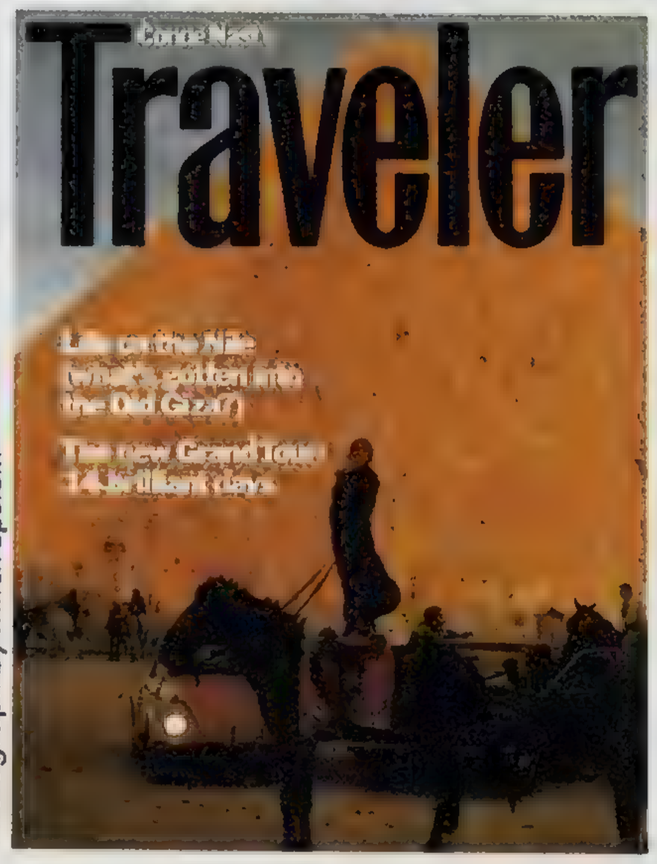

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"Our survey shows how the pattern of low wages for all women results in even lower wages for day-care workers ('a lesser share of a lesser share'). Therefore, we argue that day care is not 'just' an issue that concerns women and children but is a crucial economic issue for society as a whole."—*Caroline Zinsser, project director, day-care policy study by the Center for Public Advocacy Research*

SEVEN SUCCESSES, ON TAPE

A total of 3800 volunteer hours went into the making of "Make a Splash—Volunteer," a videotape designed to get young people (sixteen to twenty-two) involved in unpaid work. Women of the Junior League of Chicago and the Junior League of Evanston, Illinois, contributed their time and raised $62,000 to make this motivational video documentary showing how seven successful Chicago-area volunteers, while working on a variety of projects designed to change others' lives, boosted their own—both in self-esteem and in job skills. Tape comes in Beta and ½ inch or VHS for $29.95; ¾ inch, $39.95. Write: Make a Splash—Volunteer, 115 Forest Hill Road, Lake Forest IL 60045; more info: call Junior League, Chicago, (312) 664-4462; Evanston, (312) 328-4741.

TOUGH HIDE/SOFT HEART?

"Mayoring is a great deal like mothering, in that you have long-term goals and short-term interruptions on a daily basis. People are always pulling on your skirts, saying 'My problem will take only five minutes' and 'Me first, me first.' " The speaker is Barbara Sigmund, the first woman mayor of the Borough of Princeton, New Jersey, one of the seven leaders to win N.J. Women of Achievement awards.

"I think one of the hardest things for a woman in a managerial position to learn is how to toughen her hide without hardening her heart. The qualities of nurturing and willingness to listen to people actually can prevent us from reaching long-term objectives because so much time is spent on individual problems; but if a woman tries to separate herself from those concerns, she risks losing the qualities that made her especially valuable in the first place. It's a balancing act."

What does Ms. Sigmund do when the interruptions overtake her? "You have to have your personal think tank—in your car, or wherever. I find that the church is a spiritual sanctuary; and the car is a secular sanctuary that can often play the necessary role of giving one the place and time to get away, to think through what needs to be done."

Elected in 1983, Mayor Sigmund lost one eye to cancer in 1982 and now wears an eye patch, often coordinated with her clothes. "My husband [a Princeton University professor] was especially supportive. One of the problems of losing a visible body organ to cancer is the fear that relationships with other people will be altered because of your altered appearance. He makes me feel better with one eye; it's almost as if I had had one too many."

Strength comes, too, from her faith. "The wonderful and most inexplicable truth I have been certain of is that there is a reason for everything under heaven; though certainly an incident like this teaches everyone that we worship a very subtle God. Nonetheless, the comfort and love are very real.

"I have learned that if you're going to have to do something in any event, you might as well enjoy it. One of the greatest compliments I've ever had was from someone here at Borough Hall who said: 'Mayor, you make a party wherever you go.' "

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hAIR NOW

Fall forecast:
texture—and how . . .

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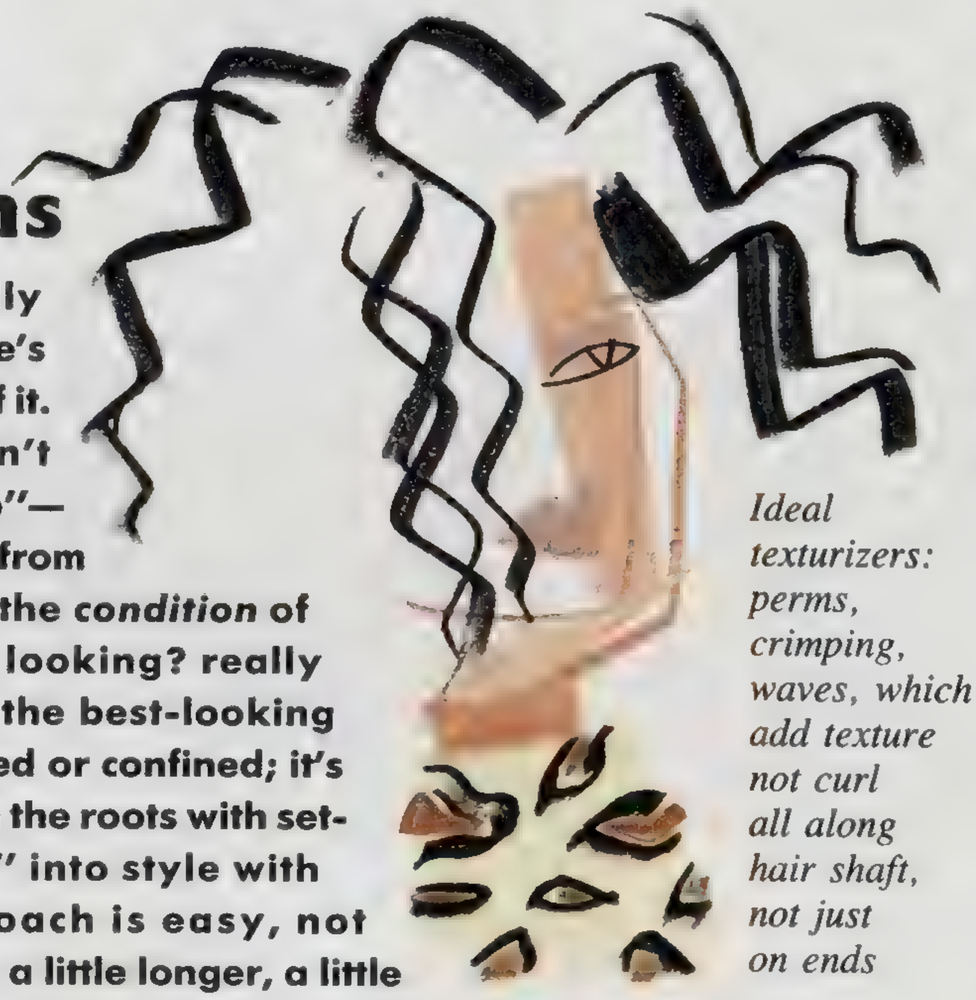
hair directions

This fall, you can really see a difference: There's texture—and plenty of it. What's important isn't the degree of "crimp"—you'll see everything from straight to really curly—but the *condition* of hair: Is it shiny? healthy looking? really touchable? In addition, the best-looking hair today isn't controlled or confined; it's plumped up, lifted from the roots with setting lotion, "shaped" into style with scissors. The approach is easy, not overworked. If hair's a little longer, a little looser, it may be pulled back (often in a low, loose bun)....The basis, of course, is still a versatile cut—one that makes the most of volume-enhancing layers; and looks as good when it's dried naturally as when it's blown-dry. ...Most modern layering: "sawtoothed," with defined edges falling softly around the face....With more attention to hair's health, there's more emphasis, now, on improving hair's condition via glossing treatments, gentler perms, and enriching haircolor. Glossing treatments are meant to add shine—the number-one quality women feel their hair lacks. Glosses are usually added at home (with such products as Sebastian's Hair Gloss or Estée Lauder's More Shine) but are now also offered in salons as professional services.



Ideal texturizers: perms, crimping, waves, which add texture not curl all along hair shaft, not just on ends

Real difference: combining textures—smooth on top, textured ends, here pulled into a loose tail at the nape

Straight hair: "sawtoothed" layering for a feeling of more length

The sensual side of more length: hair that's not overworked—that's healthy, full of movement

ORIENTAL OPTIONS

Oriental hair, surprisingly, isn't always smooth and straight; it can be coarse, curly, difficult to control. One solution is a perm that adds texture, control, *right*. It should be gentle, says San Francisco stylist Yosh, because Oriental hair, although thick and coarse, is extremely porous (i.e., fragile when wet). As for color (another surprisingly popular Oriental-hair enhancer), Yosh advises never going more than two shades lighter.

Illustrations by BOB HIEMSTRA

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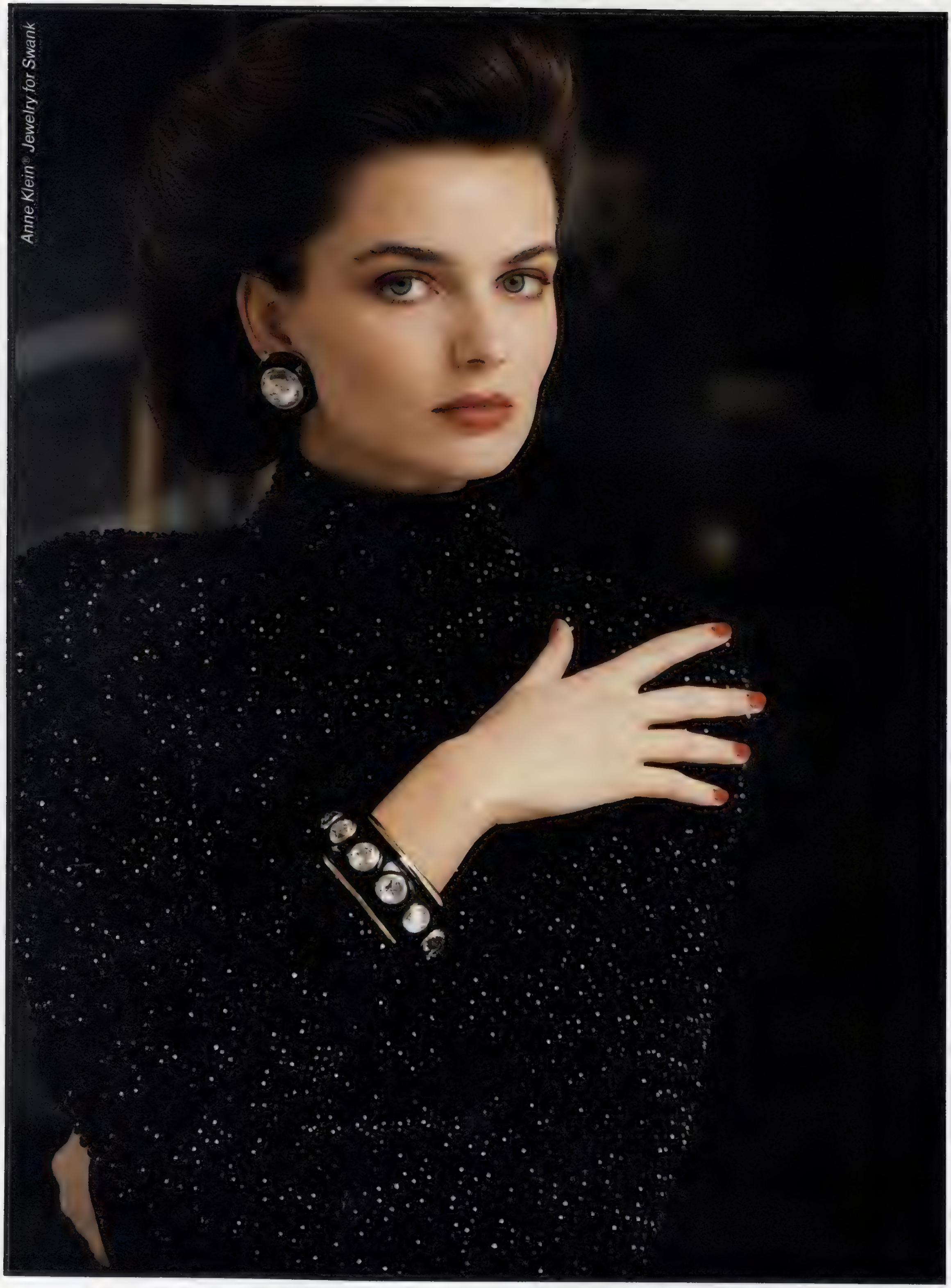

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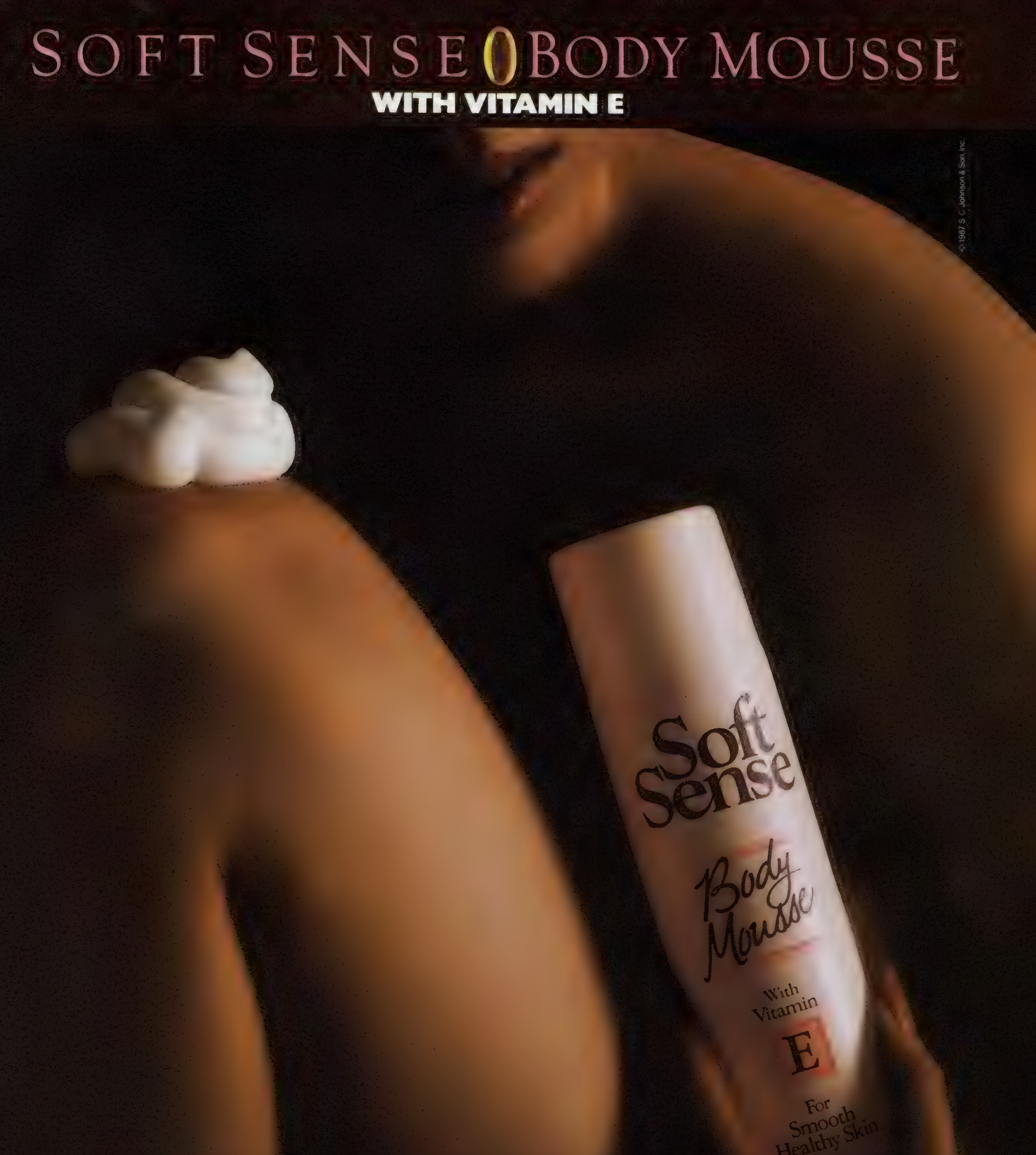

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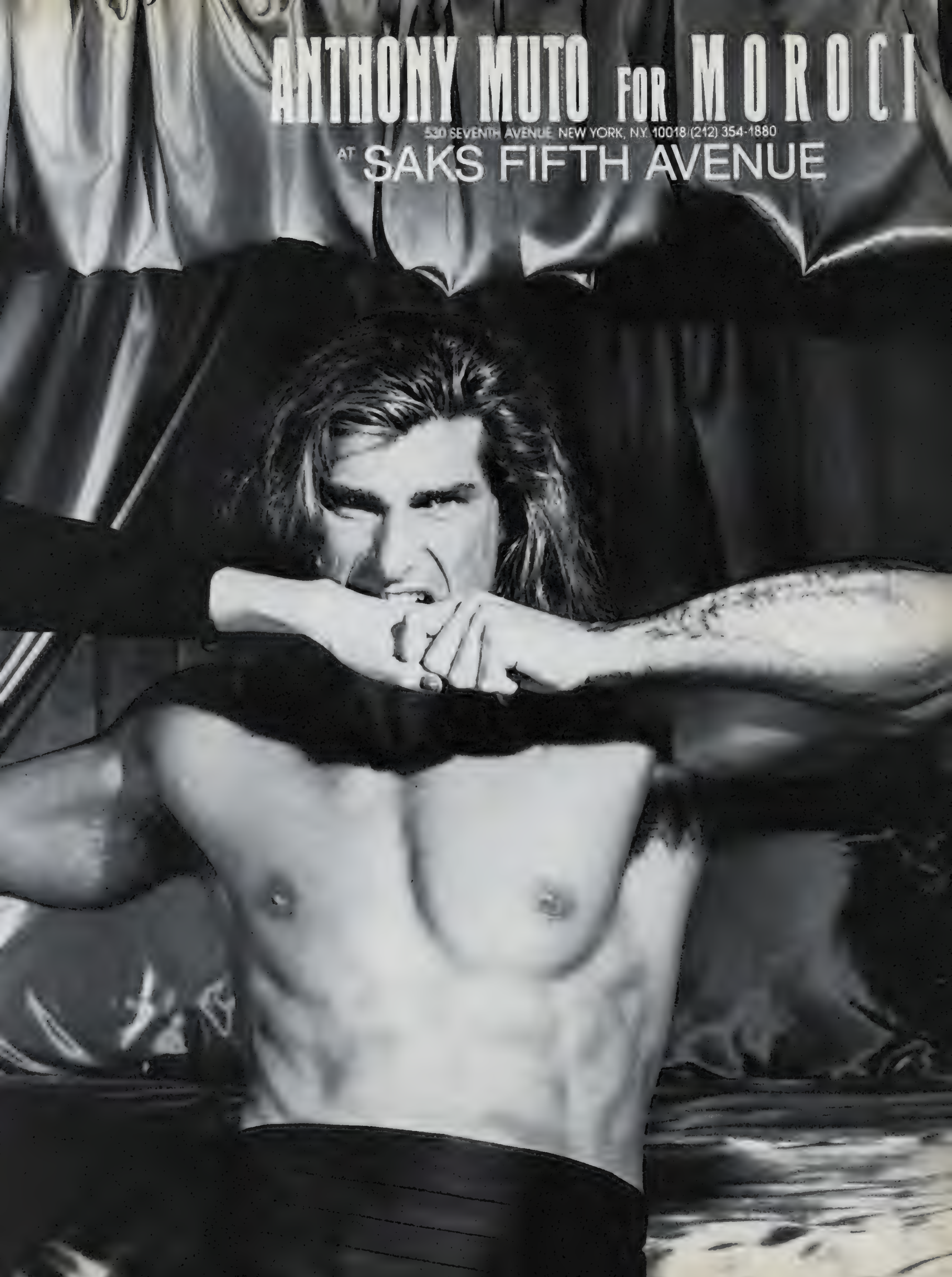
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SEX & THE SINGLE-BREASTED WOMAN

A woman recovering from a mastectomy
can transcend her altered
body-image without feeling any "less a woman"

BY LINDA DACKMAN

It was on St. Valentine's Day, 1985, that I had my right breast removed. The symbolism did not escape me. But now my mastectomy was complete, my survival a relative certainty. I was single, age thirty-four, and single-breasted—thrown back into life with only half the equipment to play the game. What I wanted to know was: when I slept with a new man, what would he do with my fake breast?

One night, at a reception at work, an attractive man struck up a conversation with me. I felt stripped, transparent, caught. I was talking to a man whom I found attractive and who made no secret of being attracted to me.

"I've been away from work for a month," I volunteered.

"Why?" (A fair question and one I set him up for.)

"I had breast cancer and just had my breast removed," I said point-blank. "And I don't yet know what that will mean to my life as a single woman."

He stood there, looking at me. "You mean you haven't been with anyone yet?"

"No, not yet."

"Well, you look fine to me," he said.

I turned my back and ran. I had blurted out devastating news to a total stranger. I did it to drive him away, and, damn him, it didn't work. When he wouldn't leave, I had to.

Self-image is not a static phenomenon, but a continually changing feeling, built up, smashed, and redefined through contact with the world. Mastectomy is so shattering to a woman's self-image that she may feel she is only "passing" for normal. Attention from a man, particularly a man she did not know "before," will overwhelm her with feelings of fraudulence; she knows what he doesn't—that beneath her sweater are scars and a missing breast. The solution is to cut off those encounters that bring up the discrepancy between past and present body image, between past and present sexual self. The woman's actions may appear to be motivated by fear of male rejection, but it is usually self-rejection—her low esteem, self-loathing, and this unresolved discrepancy in self-image—that drives her to behave in ways that even she recognizes as erratic and bizarre. A post-mastectomy woman is once more a teenager: as long as she remains poised between her past and present selves, she remains caught in this cycle of desire and self-rejection.

A month later, I decided to visit friends in New York City. Just going somewhere—not interviewing doctors, not listening to their muffled whispers behind closed doors, not languishing on examination tables in backless cotton gowns—made me feel alive. A part of me expected a made-for-TV movie romance; I wanted to retest my sensuality, my sexuality, my ability to make love. But, at the same time, I was terrified.

The plane landed in Newark—not exactly the backdrop for a fantasy. I waited for the bus to Manhattan and tested my secret. Could I stand there in my V-neck T-shirt, with my temporary internal prosthesis, a big unwieldy orb under my skin, and still look good? The answer was "yes." The answer is always "yes" in New York City. But this was only New Jersey.

I was a little crazy, impervious to the constraints of normal citizens. Before the bus even arrived, I had looked right into the eyes of a handsome traveler and started a conversation. The tension between us was electric, and I was hell-bent on electrocuting myself. On the bus, I slouched next to him. Wrapped in the darkness, we whispered to one another like two children at their first sleep-over party. By the time the bus pulled into midtown, he was asking me to lunch.

He walked me to a taxi stand and outmaneuvered everyone else to hail me a cab. He opened the taxi door and threw my bag inside. Then, in what felt like slow motion, he kissed me on the *(Continued on page 428)*

Linda Dackman, *the public information director of San Francisco's Exploratorium, a museum dedicated to public education in science, is writing a book on sex and the single-breasted woman.*

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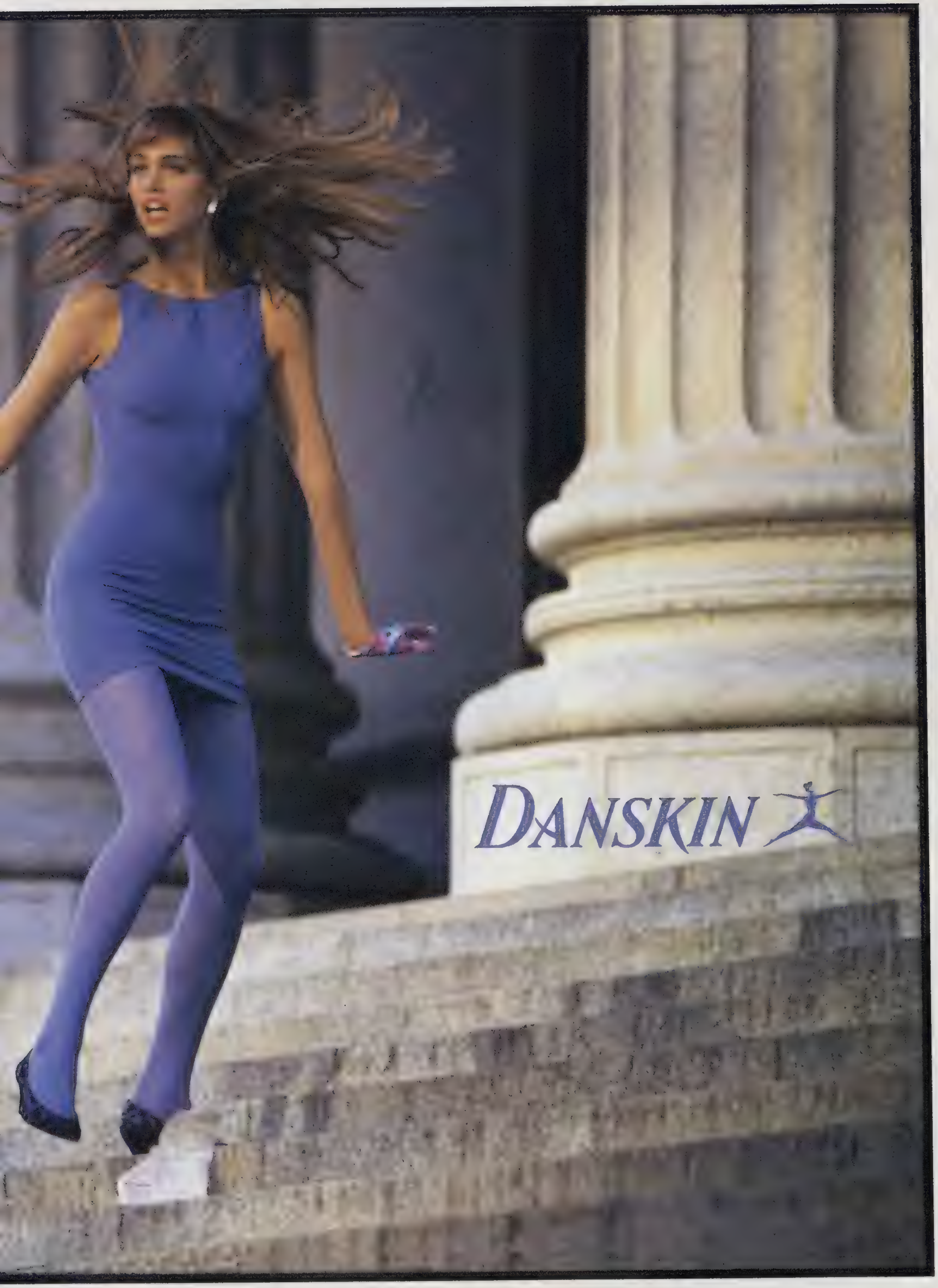
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(Continued from page 420)

lips. "Goodbye."

The movie had begun.

The fear welled up in me later that night. It hissed and clanked in me like the steam heat in my friend June's apartment. With just one kiss and the promise of lunch, the fantasy had become too real.

We met in a tough-guy formica coffee shop. I braced myself against the gold-flecked table and breathed out the details of my cancer story, each fear and insecurity. I wanted to know what he thought of me. Was I attractive to him? Was I smart? Did he think about sleeping with me? I had known him for two hours, and my life depended on his answers. Sitting in that coffee shop, I asked the sorts of questions one asks in bed after months of passion with a trusted lover—and then only for fun. My questions were serious. I doubted my youth, my health, my desirability. I traded dignity for shock and sympathy, because after thirty-four years I didn't know who I was or what impression I made.

I said I wanted to see him again, but I knew I never would.

Who can fail to see the irony? A single woman recovering from a mastectomy must risk rejection as part of her emotional healing process. She may start out gradually, perhaps by wearing a bikini in front of her female friends, but in the end she will have to practice enticement, even seductiveness. In all of these "exercises," the real focus for the single woman is herself—learning that her body is still beautiful and workable, albeit changed, and that she is a desirable and desired sexual partner. According to researcher Regina Kriss, Ph.D., who herself had a mastectomy, the greatest positive changes occur in those who take the risks.

I did an outrageous thing: I answered a personal ad. It seems funny to make so much of something so banal, but answering that ad forced me to wage a disciplined campaign against my own fear.

"He's not bad" raced through my mind as I struggled to let our acquaintance get a toehold before I brought out my news like a club. I held on, balancing in my high heels. I was standing on emotionally shaky ground.

Tom had a small pointy nose and high cheekbones, the classic features of a distant cousin of Robert Redford's. He was an academic, and his apartment had all the requisite books and scholarly journals. I noted only one piece of art, a reproduction of a reclining nude by Modigliani. I was dealing with a man with a cultivated interest in the female form, particularly the female breast.

I wanted to say, "I've had a mastectomy, an imperfect reconstruction, and I've had my remaining breast reduced," but I said nothing at all. I practiced lies of omission for almost a month, until one night when I found myself on Tom's couch. I placed myself so that Tom would have had to climb on top of his coffee table to sit next to me. He picked the rocker opposite. "I think this book idea you're keeping so secret," Tom said, "has something to do with health."

"Oh God, he's figured it out," I thought.

"It's something you or someone in your family has—some condition?"

"I had cancer," I said. "I recently had a mastectomy."

"What? You?" he asked, totally shocked. Only then did I realize that he had been expecting something along the lines of high blood pressure. "Oh my God, I can't believe it," Tom said. "You're so young."

The post-mastectomy woman is once more a teenager, caught in a cycle of desire and self-rejection

He went on like that, babbling in his chair. Pained and confused, he squirmed and rubbed his face in his hand.

"I can't believe it because I'm a breast man," he said. "I mean, I have always particularly loved and appreciated women's breasts." I nodded at the Modigliani.

I knew that if Tom did not get himself out of that chair soon and respond with the gestures of comfort and closeness the moment called for, I would have to pick myself up and leave. But at long last, after the waves of shock and the alternating bouts of saying too much and speechlessness, he moved to the edge of the coffee table and sat down right in front of me. He looked in my eyes and touched my cheek and said something soft. I don't remember what he said, but the look and the gesture spoke for themselves. There was no assurance that he could handle it, only a willingness to try.

I felt surprisingly light and airy. Like a one-time fan dancer in earshot of her old theme song, I felt my femme fatale moves come back to me. I wanted to test them out on Tom. But I did not want to know his power over me. "At least you know that you can still give a man a hard-on," Tom said, by way of protest.

•

Being physically open with a man and being nude in front of him are not absolute signs of emotional adjustment to mastectomy, but they are, at the very least, healthy statements of intent—evidence that a woman continues to subscribe to the culturally transmitted *(Continued on page 436)*

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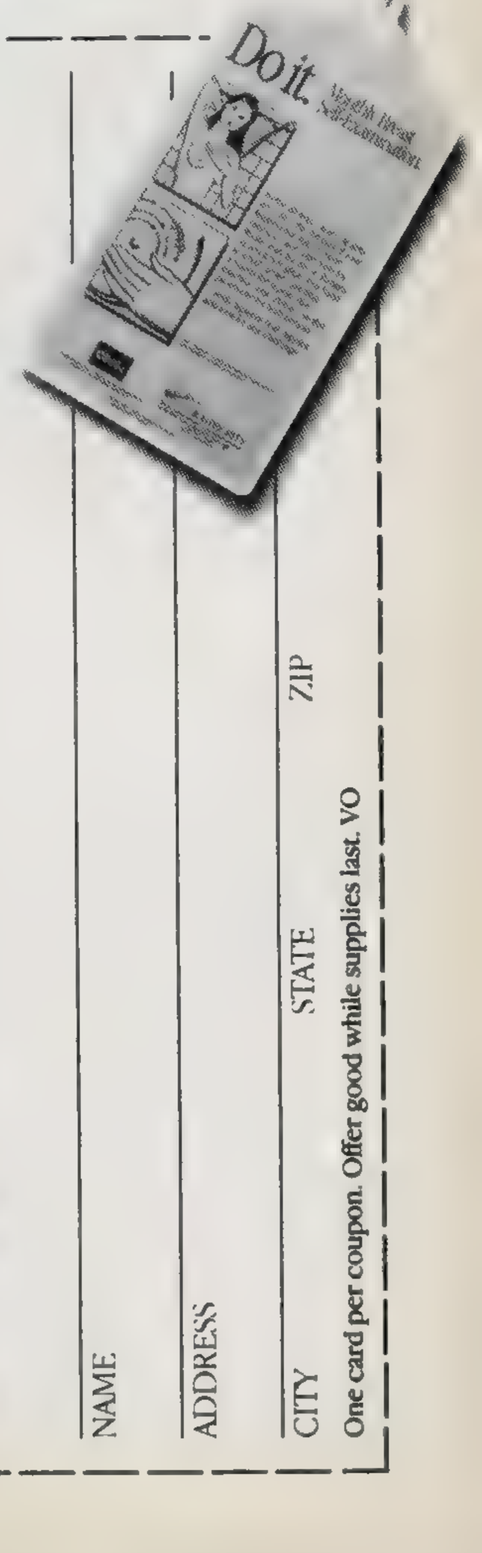

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(Continued from page 428)

notions of a satisfying sexual life. The cultural shift is this: the woman who has made her own treatment decisions has exercised a rare autonomy over her life. She will eventually transcend her altered body image without feeling "any less of a woman." Yet even she will recognize the moments when this archaic phrase from the not too distant past still rings true.

"I'm in no hurry," said Tom when we met the next week. "I feel an electricity between us, but I can wait." He was telling me that he didn't want to rush me into a physical relationship. Another irony. My camisole was on, and my cervical cap had been in place for eight hours. "Let's go to my place," I said.

Dim light from the stereo spread over my

After a mastectomy, a woman must risk rejection as part of her recovery

bed, lighting the room the way the little bulbs on the sides of movie seats illuminate aisles in a dark theater. Just enough so you don't fall down. "Turn it off, please," I asked.

Even in the darkness I worried. I wanted to know the camisole's precise location on my body. Was its position strategic? Was it covering the scars on my reduced breast and on the fake one? My concern for the visual—even in the darkness—was irrational but overwhelming. When Tom exposed my *natural* breast I shuddered. It retained its sensitivity, but that very sensitivity sent back messages of the scars transversing my breast. Each touch sent a heat image to my brain, a kind of reconnaissance photograph of the battered terrain of my breast. Each touch was bittersweet.

As to the other side, we ignored it.

It was nakedness that would be the "true," the pivotal revelation. I feared both the physical and the emotional exposure. In the end, I was the one who lifted the veil.

"It's not that bad," Tom, my lover of one month, said. He lied. I know because he squeezed me tightly and whispered, "Oh, you poor darling." I heard his words of sympathy, and then I heard myself wail as I had wailed only once before—when I thought my life might shortly end. I heard myself wail and I was surprised. It was as if I were a corpse that suddenly sat up to scream and cry with the rest of the mourners. But I did not stop too long for death; we had already met. And Tom was waiting to make love—as he would be again in the morning. Death and mortal men. Now I have faced them both and, so far, I have survived. ▽

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Victimized by men, the courts, and the media

MARLA HANSON: "All of a sudden I'm on the 'in' list for parties. I sit next to Bianca Jagger at dinner"

Marla Hanson never asked for her fame; it came to her in great part because of the grace she displayed at a press conference just after she was attacked by two men on Manhattan's East Side in June, 1986. Wearing a hospital johnny, and with blood caked in her hair, Hanson, who had come to New York City to be a model, told reporters, "I'm just happy to be alive." Then, smiling into the cameras, she said the unthinkable: "I still love New York."

Now, a little more than a year later, Hanson's pluckiness is shaken. Though her attackers (and Steven Roth, her landlord who had hired the men to disfigure her and ruin her career) were in police custody within twenty-four hours, she continued to be victimized—first by the criminal-justice system, which allowed her racial attitudes and sexual morality to become issues at the trial of her attackers; and then by the media, which at best splayed her private life in the public arena, and at worst insinuated that Hanson was somehow to blame for the attack.

These blame-the-victim tendencies were almost as devastating to Hanson as the vicious assault that left her permanently scarred. As a result, far from being the confident, courageous, and self-assured figure that her image suggests, today she is—by her own admission—often bewildered, paranoid, angry, humiliated, and distrustful.

Roth was found guilty of assault in the first degree last December and later was given a maximum sentence of five to fifteen years in prison. His trial was difficult for Hanson, but that of Steven Bowman and Darren Norman, the two men who slashed her face at Roth's behest, was excruciating. The tactics that Bowman's attorney, Alton H. Maddox, Jr., used in his client's defense were vigorous and often unpleasant. In effect, he put Hanson on trial, calling her a racist and a liar who had conspired with police and prosecutors to frame her two black attackers. "Marla Hanson, a girl out of Texas, has a lot of racial hang-ups, racial stereotypes," Maddox said in his opening statement. "Just a simple sight of seeing two black men. . . [and] she went absolutely nuts."

Maddox also portrayed Hanson as a seductress, an ambitious woman who used men to get ahead. He asked repeatedly how she felt about being called a "cunt" by Roth, demanded that she define the term for the jury, and even suggested that it might be applicable to her personality. Maddox eventually drove Hanson to tears when he explained his defense: "I am the ringmaster. Marla Hanson is the lion. All I need is a whip."

New York State Supreme Court Justice Jeffrey Atlas found nothing wrong with the circus-like atmosphere or Maddox's line of questioning. He said that "if this were a robbery case. . . nobody would blink an eye at this kind of assault on the credibility of a witness." When prosecutor Consuelo Fernandez told him, "Well, your honor, I would as a woman," the judge shot back, "It has nothing to do with women."

For Hanson, testifying at that trial was "frustrating, embarrassing, and humiliating. . . the hardest thing I've ever done in my life. Did you ever read *The Trial*, by Kafka?" she asks. "That's what it felt like."

Meanwhile, magazines and newspapers all over the country were printing another story their readers couldn't put down—The Marla Hanson Story—and not all of it was positive. Journalists descended on her hometown, besieging her family and friends, who were often quoted out of context about Hanson's "flirtatious" nature, her desire to get ahead, and her supposed life "in the fast lane." They discovered that her stepfather had sexually abused her as a child—a horror that Hanson says her family has never openly dealt with. And back in New York, people *(Continued on page 455)*

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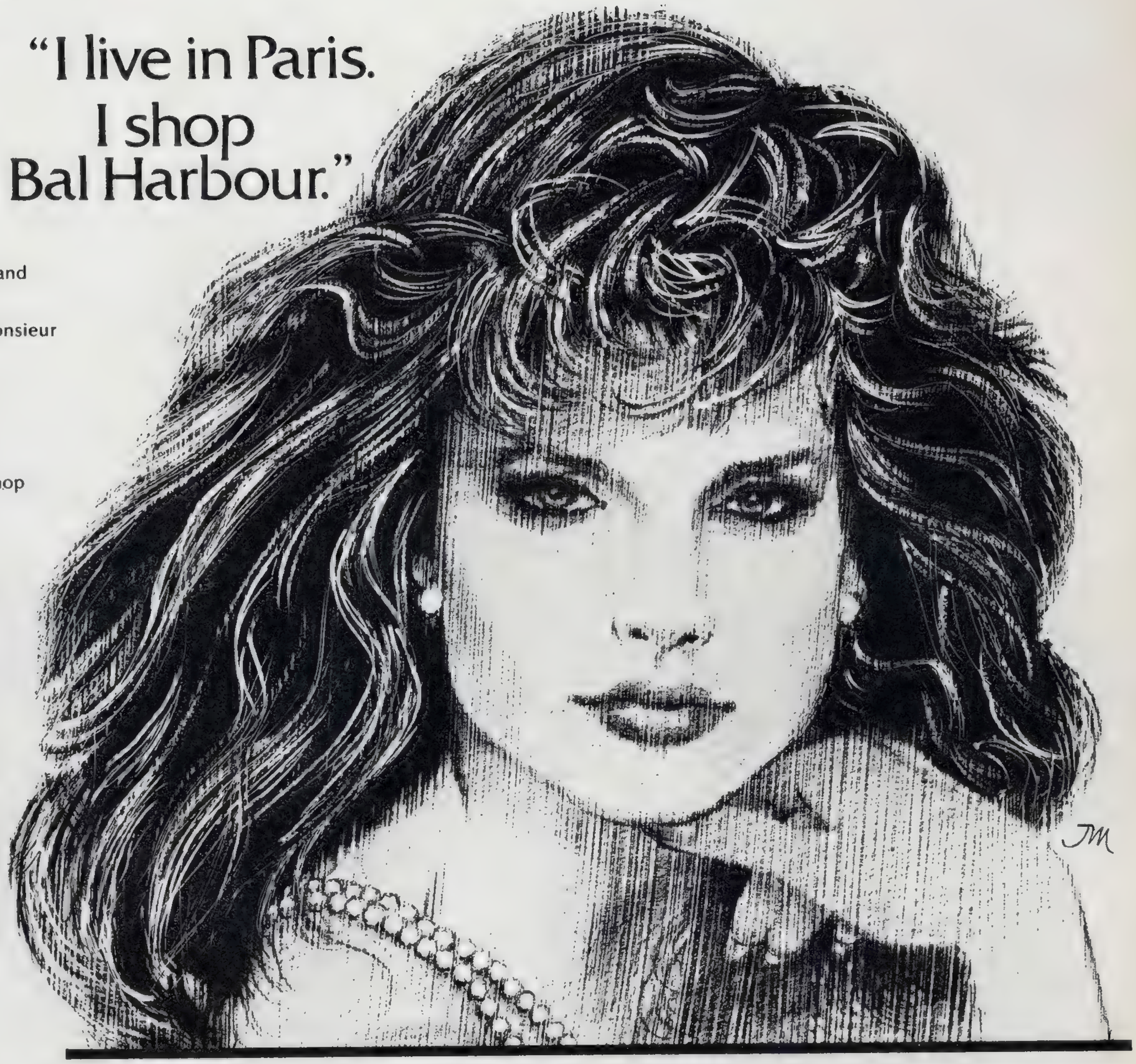

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MARLA HANSON

(Continued from page 438)

she'd never even met were quoted as saying she had "asked for" the attack on her face, that "she was playing with fire" and "there's more here than meets the eye."

Like it or not, Hanson had become front-page news in the Age of Celebrity. At times, she seemed her own worst enemy. She was quoted as saying, "There were times that I went out to dinner with people just so that I could get something to eat," and "There's no reason not to be nice to someone who can help you." She recalled her father telling her, "I know you were off screwing" whenever she came home late as a teen. She even told *Glamour* that she wasn't "as sweet and innocent as I look," a quote that Maddox threw back at her during Bowman's trial.

In fairness, however, Hanson was inexperienced in dealing with the press. "It's hard to be vulnerable in public," she says, looking back. "How do you become an overnight expert at handling the media?"

Although she made mistakes at times, Hanson's reaction to the assault and its aftermath was almost too courageous to be believed. To what can this be attributed? In part, her faith in God and her conviction that events, no matter how awful, happen in accord with a grand design; and, in part, to a youthful, almost naïve optimism.

Now that the trials of Roth, Bowman, and Norman are over, Hanson is convinced that hers will end as well. She has begun seeing a psychiatrist to help her deal with her rage and sense of powerlessness, something she was afraid to do before lest her innermost thoughts somehow be made public. Though she's given up her career as a model, she hopes to become a role model for girls and young women, especially for the hundreds who have written her in the past year. She hopes, too, to become active in the victims'-rights movement, and somehow to change the criminal-justice system so that other women don't undergo the kind of "character assassination" she was subjected to. She's taking acting classes, although she admits to having a difficult time because "acting's all about trusting and taking chances." A made-for-TV film about her life is in development, and she's planning a speaking tour.

And then there's the media attention, about which Hanson frankly still has mixed feelings. On the one hand, she says, "I can't trust anyone. Everyone has at least something that's private, but I have nothing. People take pictures of me and want to know where I'm eating dinner and who I'm dating. . . . I'm a public person, and I have to care about my image."

On the other hand, as she freely admits, "Sometimes it's fun, a kick. All of a sudden I'm on the 'in' list for parties. I sit next to Bianca Jagger at dinner at Nell's."

"Hanson is convinced that events, no matter how awful, happen in accord with a grand design"

Indeed, the last time we met *was* at a private dinner at Nell's, to which Hanson was invited by club-owner Keith McNally. Other guests included film director Bernardo Bertolucci, novelist Jay McInerney, and designer Carolina Herrera. Timothy Leary came by to pay his respects, and Marla Hanson was the toast of the town.

Flashing her famous crooked smile, she told me, "Now, I'm free. To be honest, the trial was an excuse for a lot of things, for not taking chances. Now, I have no more excuses." —RORY O'CONNOR

Rory O'Connor's *last piece for Vogue was "Letter from Managua."*

talking to...

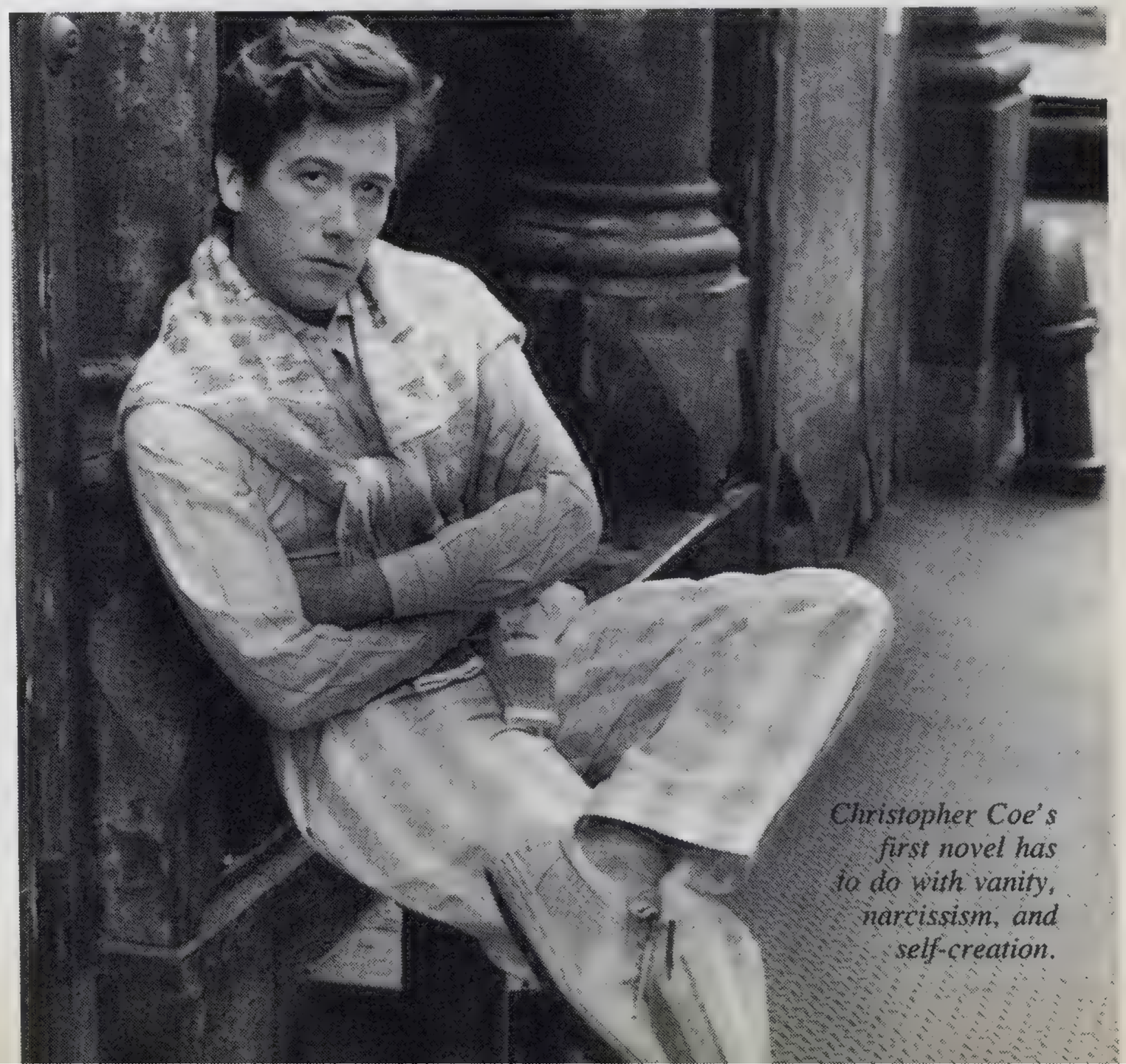
CHRISTOPHER COE: "I find people without any affectation terrifying, and certainly irritating"

Christopher Coe, whose first novel, *I Look Divine* (Ticknor & Fields), is being published this month, says that his life changed when he posed for the photo on his Columbia University I.D. card.

"I was told to smile," says Coe, "so of course it was the worst photo ever. I went to the registrar and said, I hate this picture, I want a new I.D. She said no. I said I'd pay. She said no. I said, What if I lost it? She said, 'Honey, you can lose this card as much as you want and we will always have a copy. *This is the face you will have for as long as you are enrolled in this institution.*'"

Coe dropped out of Columbia. . . .

This dismay at being made to smile for the camera is something Coe shares with his character, Nicholas, the "divine" creature of the book's title. It is Nicholas's murder that sets his older brother to reminiscing as he sees to his dead brother's effects. Though both brothers are homosexual, nowhere in the book do the words *gay* or *homosexual* appear. This is one of the ways in which Coe, a remarkably assured and seductive new voice, allows the reader the pleasure of decoding his prose. *(Continued on page 456)*



Christopher Coe's first novel has to do with vanity, narcissism, and self-creation.

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CHRISTOPHER COE

(Continued from page 455)

I Look Divine has to do with vanity and narcissism, with agreeable affectation and self-creation. "Inner beauty is what counts," Coe writes, "but outer beauty is what *shows*."

Will people say the book is about the *price* of vanity? Coe considers. "Saying something is too costly is a kind of endorsement, isn't it? Everything worthwhile is too expensive for what it is. If it's worth it, who wants it?"

Is he recommending affectation? "I find people without any affectation terrifying, and certainly irritating," Coe says. "Who is so innately stunning that he can just fling himself at the world with no artifice at all?"

"A little affectation now and then is just a little generosity," he writes in his book, and adds that "choosing our words when we speak is an affectation, so why not choose our angles across a dinner table?"

Now thirty-two, Coe spent part of his childhood in the Pacific Northwest where his father was the owner and administrator of a sanitorium for disturbed Eskimos; his mother ran a charm school. Both parents died when Coe was in his teens, and he went to live on and off with an aunt on San Francisco's Russian Hill. There, he went to art school, studied painting and photography, then moved to New York City, where he still has an apartment in Greenwich Village, and attended acting school.

"I was getting too old to be at liberty," Coe recalls, "so at the zenith of my aimlessness, I answered an ad in the newspaper and found myself writing pornography."

For the next six months, he produced a "book" every four days. In spite of titles that included *Sea, Sand, and Sodomy*, Coe was fired for not being dirty enough. "Too many cooking and gardening scenes," he explains, "and not enough frisky nuns."

Coe says that until 1982, when he wound up in a Columbia fiction workshop taught by Gordon Lish, becoming a *real* writer "seemed harder to imagine than becoming a movie star." "Lish gave me no choice but to take myself seriously," Coe says.

That year Coe also bought an apartment in Paris, on the Ile Saint-Louis. There, writing often in a Chinese restaurant ("Paris adores le MSG"), he began what became *I Look Divine*. He worked on it in New York City, San Francisco, and Rome, and revised it on a small island off St. Bart's. "I was taking so long that my agent said we would have to call it *I Looked Divine*," he says.

What is it about Paris that brought things into focus? "When writing is your only contact with your own language, you feel more compelled to write."

And the frequent change of scene? "You're more alert when you're traveling. You know you may not see the place again, so you take more in. To use a theatrical term, our senses are 'instruments,' " Coe says. "I

get blunted if I stay in one place—especially New York City—for too long."

Raised in houses where the *mouthwash* was decanted, Christopher Coe is at work on a second book, *Rich People Having Fun.*

—AMY HEMPEL *(Continued on page 458)*

Amy Hempel *is the author of "Reasons To Live" (Knopf). She and Coe have been friends since they met at Columbia University.*

A COE SAMPLER

Many years ago, a woman at a garden party given by our mother asked Nicholas what he was going to be when he grew up.

Nicholas answered that he would not have to be anything. He told the woman that his mother and father were old and would die before he grew up. He told her they would leave him money, that when he grew up he was going to be rich. He told the woman that he was rich already from his grandmothers. Nicholas pointed to me and told the woman that we were both already richer, worth more, than our father. He said that we were richer than our mother. We were richer, my brother told the woman, worth more, than our mother and our father put together. He told the woman that when our mother and father died we would be even richer.

Nicholas said, "More *richer.*"

There was no mistaking his delight. He did not need to smile to make his delight clear.

The woman told Nicholas that when boys grow up they have to be something. Even rich boys, the woman said, when they grow up, no matter how rich they are, have got to be something. Nicholas looked at the woman appraisingly, and said, "Not if they're smart, they don't."

The woman insisted. She said that no matter how rich or how smart, boys had to be something. She said all boys had to. Nicholas told the woman it was time for him to circulate.

Hours later, when the party was over and the guests had gone, I heard the woman's voice in my doorway.

"Boys have to be something."

I looked up from my bed, surprised the woman had not left, and I saw that her voice was not coming from her: it was not the woman who was speaking. It was Nicholas posing in the doorway, speaking with her voice.

He had turned his voice into the woman's voice exactly.

I asked him to do it again.

He did. He repeated, word for word I think, everything that the woman had said in the garden, much more of it than I had remembered, and every cadence was flawless, every syllable precise.

"All right," Nicholas went on in the woman's voice. "If I have to be something, I think I shall be captivating."

From the book *I Look Divine* by Christopher Coe published by Ticknor & Fields, a Houghton Mifflin company New York Copyright © 1987 by Christopher Coe Reprinted by permission

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talking to...

Mike (left) and Doug Starn: photography of controlled ma[illegible]

THE STARN TWINS: "Making art flows through both of us. It's like a conversation"

Only two years out of college, the Starn twins have already dented the consciousness of the art world, appearing in this year's Whitney Biennial to startled, and sometimes high-pitched, acclaim. "The photographic equivalent of Picasso's 'Les Demoiselles d'Avignon,' " wrote one giddy reviewer. A definitive book, by Robert Pincus-Witten (Burton Skira, Inc.), will come out next month.

Many artists have experimented with photocollage, but a picture by Doug and Mike Starn projects something ancient, veiled, and liverish, something that immediately rivets one's attention. The appeal of their work is not worldliness so much as its opposite; they have a gift for pictures that are, in mood, seemingly antique, subtly Victorian, quietly haunting; in process and attitude, thoroughly current—"photography about photography," as one twin says.

The Starns shoot a bank of images and keep them in reserve, working on them for several years, until the sequence is exhausted. They take pictures of each other, their friends, their sister's horses. Their first trip to the Louvre a couple of years ago gave them photographs of a guard's chair, of Philippe de Champaigne's painting of the dead Christ laid out on a stone slab, of Parisian gargoyles. The dead Christ appeared in NYC's Whitney Museum of American Art in a black-rimmed glass case, the kind an entomologist might use to display dead butterflies; inside was a photograph composed of strips of photo-paper that had been taped together, a cycle of creation and destruction that lent an excruciating vulnerability to the image of the mutilated Christ.

The horses, Luther and Jake, became the stars of a picture sequence that was, as one twin says, "a dictionary of what we do to an image." What they do is a kind of controlled mayhem. They project a negative onto a movable wall covered with photographic paper. After they expose the image, they work on each fragment separately in the darkroom. "We like to see how different toners react to each other," one says, "and we are finding more and more ways of scoring prints." When everything is finished, the parts are reassembled.

The final prints have been spattered with developer and "aged" with scratches and mistakes, deliberate and otherwise. Some are framed, others are pinned directly to the wall, jumbled together in the "salon-style" hanging, one above the other, that the Starns saw, and liked, in the Louvre. Each act of sabotage against the sanctity of the finished print is an assault on traditional modernist photography.

At the School of the Museum of Fine Arts, in Boston, the twins discovered their impatience with the canons of such photography, particularly with its hostility to "pictorialism," a term that can mean many things. For one, it expressed the early modernists' disdain for Victorian sentimentality; for another, it pointed to an unacceptable level of darkroom intervention in a print. For the Starns, who value handwork and emotional connection, pictorialism is "what we feel most personal about." But their historical *(Continued on page 460)*

"Rose with Christ," 1982–86 (above) and "Christ (Stretched)," 1985–86: An excruciating vulnerability

Linda and Stefan Stux. Courtesy of Stux Gallery

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THE STARN TWINS

(Continued from page 458)

"Double Chair," 1985–86: inspired by David Salle's split canvases

consciousness also seems, like that of many young artists, to go back no further than necessary. Their resistance to the single, precious, silvery photographic image betrays their greater loyalty to contemporary art, particularly to such minimalists as Sol LeWitt or Robert Ryman, from whom the Starns have learned to wring infinite changes from small variations. They seem to pick up influences almost subliminally. David Salle's split canvases, for instance, inspired them to turn the guard's chair into a picture of two chairs in ghostly reflection, surrounded by a frame.

It's difficult to miss the many dualities in the Starns' work. One chair becomes two; Luther and Jake become a horde of repeating images, in a kind of duet with seventy-nine variations. The Starns, who see double as a matter of course, have turned this state into a methodology. They constitute their own private debating club. "It seems like most of the time we work we're talking, and from those discoveries we make art. We get to develop ideas very fast and easily," one says. "We very consciously take opposite positions, so we can work through a lot of possibilities quicker than other people might be able to."

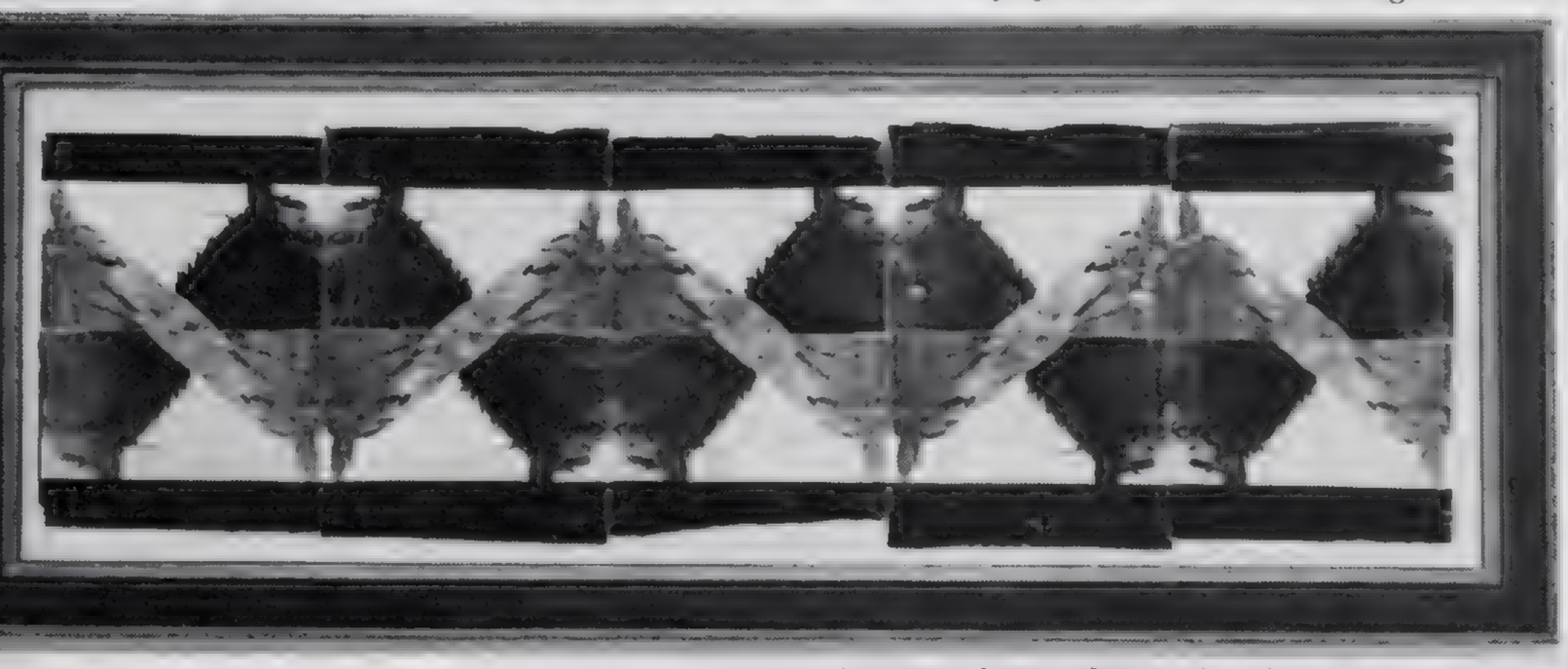
In the studio, a lone image on a negative is transformed into a messy multiple—touched by human information.

"Most photography is so stale," one twin complains. "We want to make it clear that our negatives are printed by a person. We're trying to make things that are attractive—things that excite us. We're optimistic about art—about what it is to man." The miracle is that two young men standing knee-deep and yet unaware in a tide of conceptualist exhaustion can recognize that their naïveté (or is it indifference to art-world obsessions?) is a powerful kind of independence. Having each other, they perhaps don't as urgently need the rest of us.—KAY LARSON

(Continued on page 462)

Kay Larson *is the art critic for "New York" magazine.*

"The Horses (ICA Edition #102)" 1986: "A dictionary of what we do to an image"



Top and bottom, Collection of Barbara and Eugene Schwartz, Courtesy of Stux Gallery

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talking to...

(From left) Modine, Anderson, Pakula, and Finney discuss their new film.

"ORPHANS," THE MOVIE: "We all became fools in front of one another"—Matthew Modine

Orphans, the play, was a sensation in its long Off-Broadway run. Brought to New York City by Chicago's Steppenwolf Company (always a guarantee of rough-and-tumble theatrics), Lyle Kessler's script tells the fable of two orphaned brothers living like wolves in an abandoned house on the fringes of Newark. When a smooth-talking Chicago hood enters their world, he offers loafers (yellow suede) to a boy who's never learned to tie his shoes and a fatherly solicitude that civilizes the brothers.

Orphans, the movie, is already a sensation—even before its opening this month—for its extravagant gathering of talent. Alan Pakula *(All the President's Men, Sophie's Choice)* is directing; Albert Finney, one of Britain's original angry young men now turned droll, middle-aged provocateur, plays Harold, the father/mentor to the boys, re-creating his role in his own highly praised London production of *Orphans*. Matthew Modine, star of Stanley Kubrick's *Full Metal Jacket* and one of the most thrilling actors of his generation, is Treat, the tormented boy who holds his younger brother emotional prisoner in the house. Philip, his wild-child sibling, is played by Kevin Anderson, the angelic-looking Steppenwolf actor who has been with *Orphans* since its first production, in his hometown Chicago.

Shortly after the film was completed, the four men assembled in a friend's small East Village apartment. Pakula sat in the central chair and assumed the role of discussion leader; Finney perched on the arm of the chair; Modine and Anderson draped themselves across the bed. While Pakula talked, Modine absentmindedly picked lint off Pakula's jacket.

Pakula: "I felt a great catharsis when I first saw the play. It moved me at some primitive, childlike level. That boy is locked in that house, and he tries throughout the play to break down those walls. With the appearance of Harold, the boys find a parent—and someone to mourn for. Harold is the fantasy father a lot of people would like to have had."

Finney: "My son included." (Dark chuckle.) "You know, I'm *not* the most natural person you might think of to play someone from Chicago. But I understand Harold. I'm from Manchester in the north of England; my father was a bookie. I know Harold very well—he's an urban rat."

(Interviewer asks Modine for his opinion of the film and his role in it.)

Modine: (In a very soft voice.) "I don't have one."

Pakula: (Jumping in.) "Don't forget, Matthew came out of a full year's work with Stanley on *Full Metal Jacket* and one week later was in rehearsal for *Orphans*."

Finney: "Yeah—in London, they wouldn't let him *(Continued on page 464)*

SYLVIA PLACHY

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ORPHANS

(Continued from page 462)

into the Connaught. His head was shaved; they thought he was a punk.''

Modine: (Wicked smile.) ''I'm still caught in the whirlwind, the turmoil. I just listen to these people and do what they tell me.''

Pakula: ''That isn't so. But it would be a lot easier if it were.'' (Laughter all around.)

Modine, suddenly energized: ''I don't know how you couldn't be moved by *Orphans*. I mean, you'd have to be a deaf mute. It has a comedic side, a dark side, a mysterious side, a surrealistic side.''

Pakula: ''Matt's character has to have a lot of anger in him. And I'd never seen any of that in Matt before.

Modine: ''I'm pretty angry anyway.''

(Interviewer questions the heretofore silent Anderson about the feral boy, Philip.)

Anderson: ''I really had to muscle my way into the film. I'm used to the theater and, at first, it was hard to work without that strong audience reaction to all the crazy things I did when I was alone in that house all day—like rooting around on the stage, and doing imitations of all the people I watched on television.''

Finney: ''What fascinated me was how Kevin used the space—his entire world was that house. The settees weren't just for sitting—they were for crawling onto, for jumping over, like the paraphernalia in the chimp's cage at the zoo. You know, there is an energy, a pure drive about this kind of acting a lot of British theater doesn't have. There still tends to be a lot of dust involved over there, a bit too much of the professor. For me, *Orphans* was a blast of fresh air.''

Pakula: ''You can't imagine the preparation for those scenes: running around the set, screaming, doing push-ups. We had an electrician we called Rambo Puff who would rough up the boys to get them going. Kevin even slept on the set for a week; he curled up in the big cabinet his character used as a hiding place.''

Modine: ''We all became fools in front of one another in order to serve the story.''

Pakula: ''To watch the boys become civilized, to see them for the first time with their hair cut, wearing the new clothes Harold has bought them, is very powerful on film. They have become human beings. It's like in Hollywood movies when the woman takes off her glasses. . . . Maybe next, *Orphans II*.'' (Manic laughter.) —DEBORAH MASON

talking to...

KATHARINE HAMNETT: "It's nice to have statements that say both 'money' *and* 'protest' "

Designer Katharine Hamnett: dressed to look rich and intelligent

Katharine Hamnett, forty, is fashion's *femme terrible* and activist stunt woman who, invited to a reception at 10 Downing Street in 1984, shook Mrs. Thatcher's hand while wearing sneakers and a Hamnett anti-missile T-shirt—one that read in huge letters on the front: 58% DON'T WANT PERSHING. She launched her fall '87 collection by posing the hyperbosomy model Susie Kydd advancing her breasts toward a Roger Vadim look-alike, in direct imitation of a 1967 *Playboy* shot of Jayne Mansfield in décolletage. ''We brought back the whole big-tits thing, didn't you know?'' she boasts.

World-class designer, delight of the press, Hamnett runs her business not only by grabbing gossipy Page 3 headlines in London, but by reading Britain's sexy, politicized street scene, then translating it into a hot and witty style that's like a nail across the blackboard of today's buttoned-down, super-rich ''flaunt it if you can afford it'' look in Milan and Paris. Her denim jacket reads leftist and rich at the same time. So distressed that *(Continued on page 466)*

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STUDIO POLI

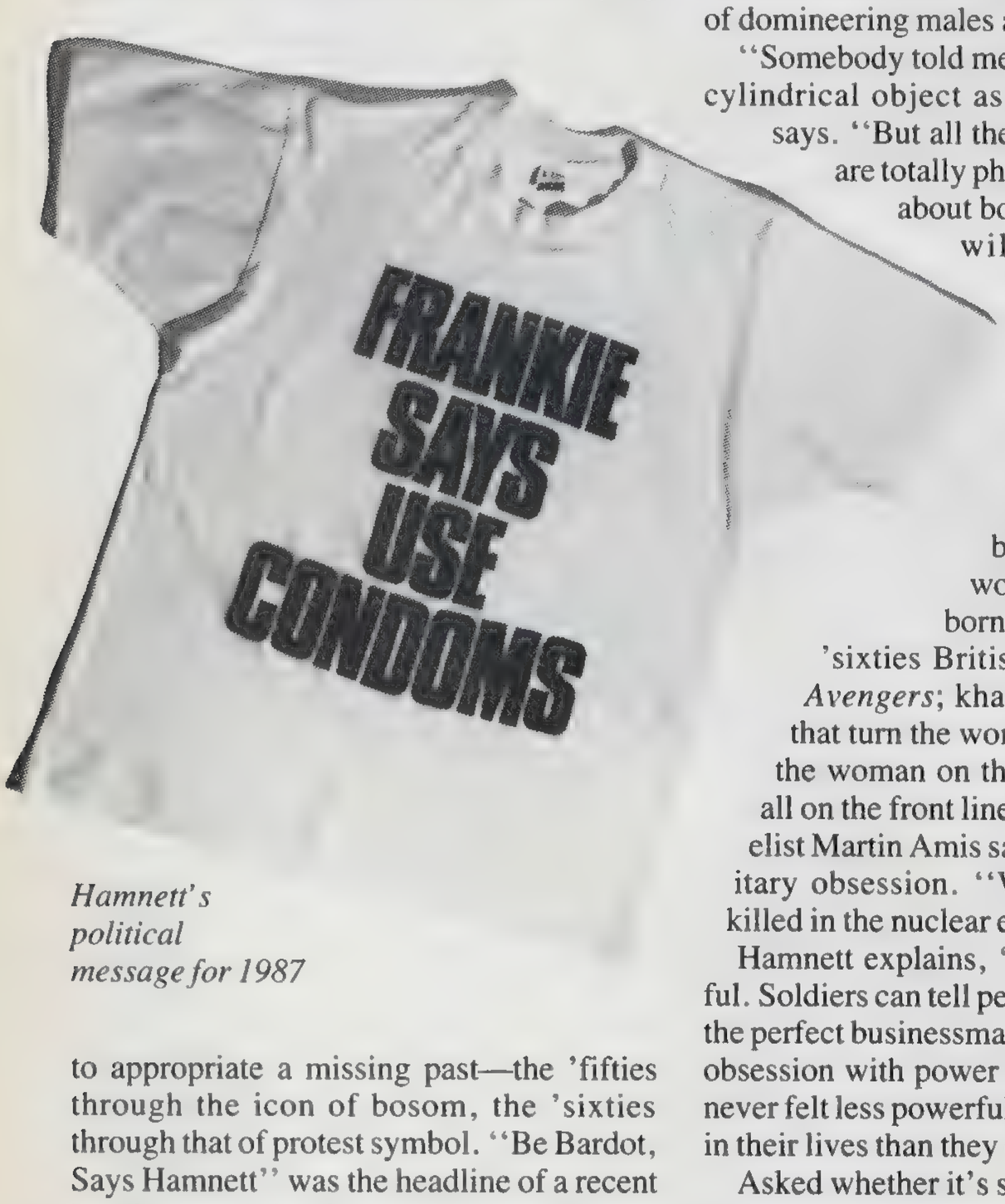
KATHARINE HAMNETT

(Continued from page 464)

Hamnett's own label is worn away, and with tears and holes in front and back, it's nevertheless encrusted with bugle beads and rhinestones, the antinuclear symbol gleaming on the shoulder. Slipping into it she says: "It's nice to have statements that say 'money' *and* 'protest.' It somehow looks as if you can keep your palace and demand change at the same time."

Her sometimes flighty, always fiery obsession with making it O.K. to protest originates, she is sure, in being the daughter of a defense attaché advising the Prime Minister. "He was very high up but because of the Official Secrets Act he didn't talk about it much. It killed him in the end—a really beautiful Englishman who believed in king and country. Brainwashed."

The very word evokes the Korean War and the 'fifties, and at first glance Hamnett appears to be just another postmodern trying



Hamnett's political message for 1987

to appropriate a missing past—the 'fifties through the icon of bosom, the 'sixties through that of protest symbol. "Be Bardot, Says Hamnett" was the headline of a recent London magazine feature stressing the supposed nostalgia of her designs. But cast a glance at her advertising imagery and the resemblance to postmodernism ends abruptly. She doesn't idealize the already ideal fluffs of the 'fifties: her models are hard-eyed soldiers, devoid of the "girl next door" smiliness of *Playboy* models. She says, "I never meant to evoke the 'fifties at all; rather, the great, heroic period of cinema, '59 through '64, Bardot as Godard heroine."

Her antinuke denim, T-shirt, and bodysuit imagery isn't an idealization of "how it was," but a throwing in our faces of stark, achingly strong, 'sixties image making à la Godard, Bresson, Buñuel. She wants her print advertising—all black-and-white—to look like frames from *nouvelle vague* films: vibrantly three-dimensional with every plane lit.

Hamnett is trying to recall the world's attention to the fact and idea that twenty years ago there was depth and there were heroes, "fireball men like Alain Delon, even if he was a nasty character. There was passion then, emotion. The films were not playing with your amazement—'Oh my God, what an F/X! I never imagined that!' You looked inside yourself rather than outside to toys and Star Wars."

Hamnett is trying to fashion a pluralistic peace community out of "bunker mentality" individuals worried about survival. "Everybody wants to look as if they're in black tie," she says. "They want to look rich, to look like they'll survive." She hopes to give voice and body to isolated people who have in common perhaps only their hatred of the defense industry—and maybe of domineering males as well.

"Somebody told me it's infantile to see a cylindrical object as phallic," Hamnett says. "But all these missiles and guns are totally phallic, aren't they? It's about boys playing with their willies, and wishing they were bigger. We can't afford it anymore."

Thus Hamnett designs uniforms: slick Lycra body suits that make a woman look like a reborn Emma Peel from the 'sixties British television hit *The Avengers*; khaki skirts and jackets that turn the woman on the street into the woman on the front line. "We're all on the front line now," English novelist Martin Amis says of Hamnett's military obsession. "We're waiting to be killed in the nuclear exchange."

Hamnett explains, "Soldiers are powerful. Soldiers can tell people what to do. Like the perfect businessman. It has to do with an obsession with power because people have never felt less powerful and more threatened in their lives than they do right now."

Asked whether it's sexist to wrap women in body suits, to put them in swimsuits that look like bondage costumes, to put the word VOTE or ANTINUKE right over the nipple, Hamnett admits that sex is the delivery vehicle of her message. She wants to make her models represent all young women. "You can't take your eyes off these incredible, beautiful bodies. It's subliminal, it's fab! You can't have the tits without the message. Applied psychology in its crudest form!"

She thinks of her militant, sexualized customers as walking ads, Barbarellas for Peace. "I don't care what my customers politically think or *(Continued on page 468)*

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PH. HERB RITTS

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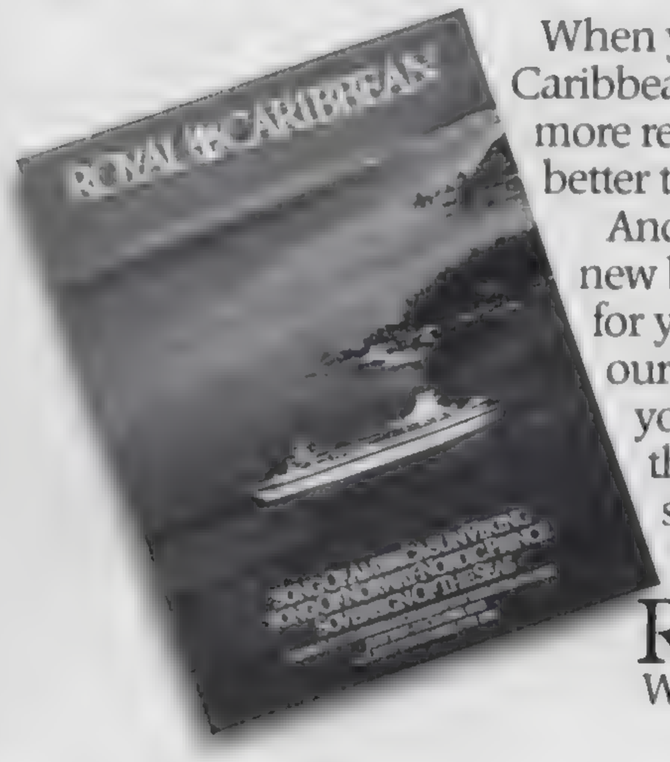

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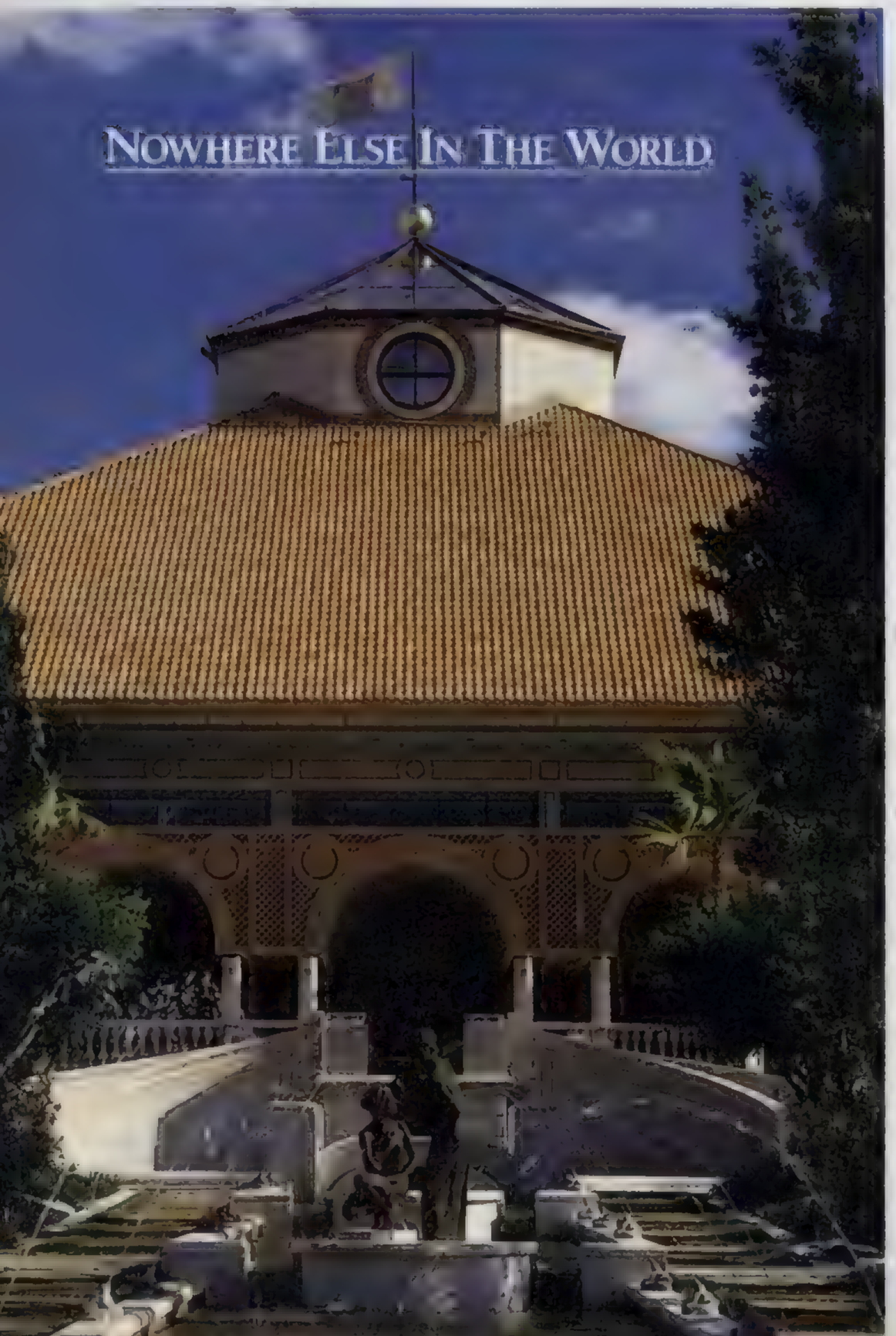

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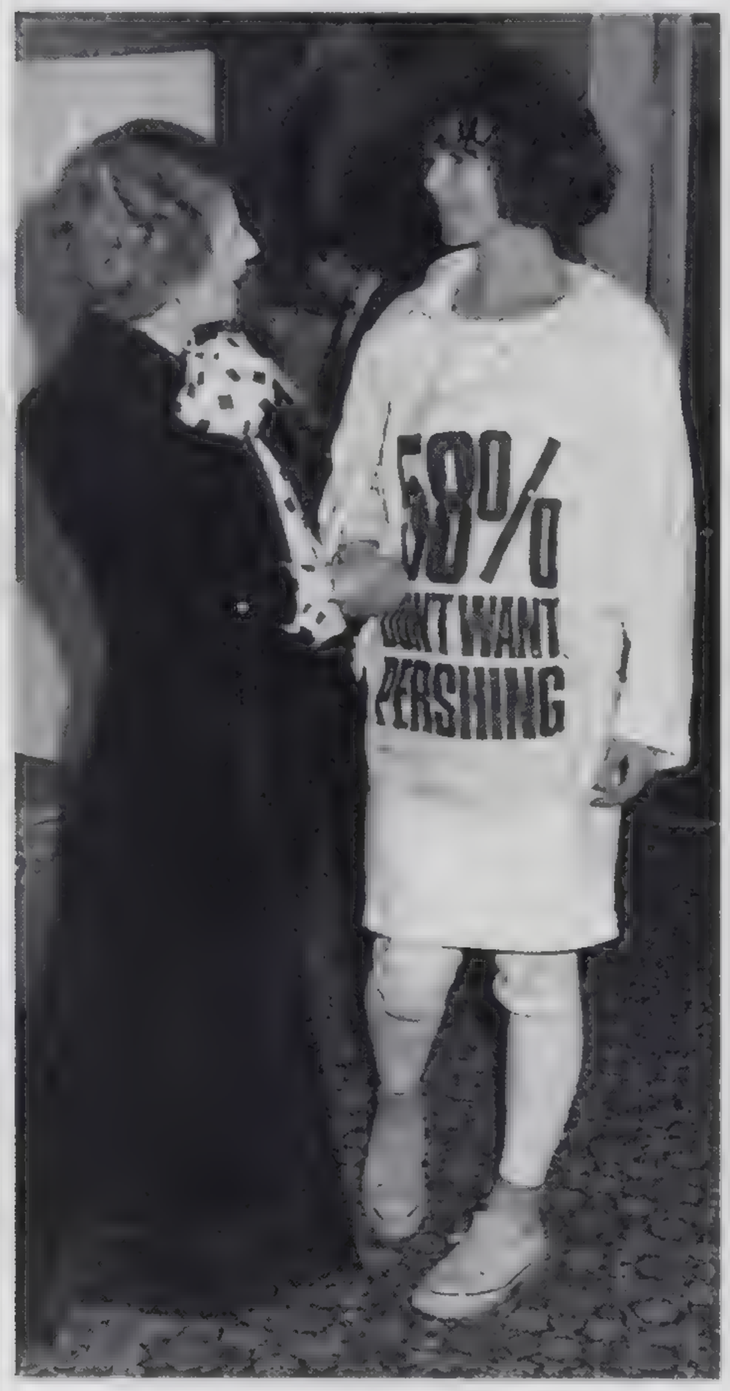
KATHARINE HAMNETT

(Continued from page 466)

don't think," she says. "The instant they put on my clothes they're showing that they are groovy, they are anti-nuclear supporters." Hamnett has turned their narcissism into a semiotics of protest, she thinks. But is her message the breast or the sign that points to it while signaling its protest? When Barbarella talks peace, do you listen or do you gawk?

Hamnett's elite audience follows her because she is designing an imaginary counterculture that seems to call us from our



Hamnett, the provocatrice, meeting Margaret Thatcher in 1984

escapism. Her clothing and imagery express the concept: Protest the system with the only thing inalienably yours—your body. "You protest with your body," she says, and not your ideas, "because you're probably copying them from somebody you saw in the media." The slogans on her T-shirts (PRESERVE THE RAIN FOREST. FRANKIE SAYS USE CONDOMS) are huge—designed to be read instantly on the street, apparently making the wearer's body an alternative to mass media. "They were copied all over the world," she says. "I saw them in Brazil; someone saw one outside the pyramids. People felt they had been given a voice."

—MARSHALL BLONSKY

Marshall Blonsky's *new book, "Reading America" (Oxford University Press), will come out in fall '88.*

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PEOPLE ARE TALKING ABOUT books

Author Buck: love in all the wrong places

S'WAN-DERFUL. S'MAH-VELOUS
A sharp and stylish mix of myth and social observation

By EDEN ROSS LIPSON

In the opening paragraphs of Joan Juliet Buck's novel *Daughter of the Swan* (Weidenfeld & Nicolson), the heroine, Florence Ellis, says that, when she was sixteen, her father gave her a Roman ring with a broken seal showing "a woman lying on a couch, with a swan beating its wings as its body rose from between her legs." The worldly reader thinks wearily, ah, yes, it's Leda time again. Wonderful erotic image, odd beginning, but what can you do with it these days? We've seen it all, read it all, and now with AIDS, it's all over anyway.

It is the nature of myth that it can be adapted and reshaped into something new and persuasively romantic even in an age of cynicism. But to do so with grace and resonance requires a rare combination of talent and discipline. To Buck's credit, she mixes myth and fairy tale into a genuinely sophisticated entertainment. The plot, which combines obsessive love and self-delusion in a very modern context, is sometimes obvious; but Buck's cunning social observation and sharp prose make one ignore, and even forget, that which is implausible.

It is Paris in the mid-1960s, and Florence, the daughter of a rich homosexual American antiquities dealer, not only keeps a pinup of "the winged head of Morpheus" over her bed, but wants "to be ravished by a swan." Instead, she falls hopelessly in love with an improbable god—not Zeus at all, but a polymorphous hippie, glowing, golden, and totally irresistible.

She spots "the most beautiful man [she had] ever seen" in the street, and again at a café. He tells her his name, Felix; she makes one up for herself. He has lived with a woman; he now lives with a man. His sexuality, like everything else about him, is potent but unclear. Their only meetings are in Florence's room, when Felix comes to her. She confides her passion, but not his name, to her friend Sylvie.

Then Sylvie tells Florence that she and her lover Marc are going to Portofino with a magical, mysterious man, with whom she is also having an affair. He is, of course, Felix. Soon, Florence's father and his lover return from their Venetian holiday mourning for a friend called Felix, who has died in Portofino. Because she had bought a black candle from a gypsy to put a curse on Felix for his betrayal, Florence vows to give up love, believing that hers kills.

Fifteen years later, in New York City, Florence is a zombie, living austerely—and in chastity—with Ben, a textile designer, "worldly and a little chilled." Then, Sylvie reappears. The "girl who wanted to get around" is now "a girl who's been around." She moves through Eurotrash society, balancing Marc with other lovers and her child, her jewels, parties, committees, and decorators. Generous Sylvie takes up, and wakes up, Florence, the sleeping beauty. Sylvie arranges a chic dinner party at which Florence encounters a "satyr"; he binds and conquers her, releasing her from her self-imposed Snow White-ish chastity.

> Buck catches the thrill of a sexy young woman greeting her casual lovers with their wives

Florence leaves Ben, and "is so happy she seems to be growing wings." At which point, Felix reappears.

As has been clear throughout the novel, however romantic the plot-turns, it is Buck who is truly worldly. She catches the thrill of a sexy young woman working her way through La Coupole to greet her casual lovers with their wives; of a Manhattan dinner party of battered middle-class middle-aged people discussing the "new enemy of the body" identified each week in the health column of *The New York Times*; of a benefit dinner at the Metropolitan Museum of Art, where guests lust after the hundreds of waiters in black, with their "beautiful features, clean cheeks, bright eyes and short hair"; of parties where one finds people "with long names and tight faces."

And so Florence, the awakened Leda, meets not Zeus, progenitor of Helen, Castor, and Polydeuces, but Felix, an aging bisexual, a free-spirit worn down to a tramp. The myth is made more than real, it's made modern. *(Books continued on page 475)*

Eden Ross Lipson *is an editor of "The New York Times Book Review." Joan Buck is a contributing editor of Vogue.*

JERRY BAUER

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FOR WHOM THE BLURBS TOLL

The most likely to be talked about this month

By CAROL E. RINZLER

Now arriving in bookstores is the early fall harvest of "literary" fiction, pronounced by its publishers, in a frenzied flurry of claims, to be the apotheosis of the art form:

"Totally original"—*A Cannibal in Manhattan* (Crown), by Tama Janowitz

"Incandescently wise and moving"—*The Age of Grief* (Knopf), by Jane Smiley

"Ascendant and compassionate as only the best short fiction can be"—*Rock Springs* (Atlantic Monthly Press), by Richard Ford

"An electrifying debut"—*From Rockaway* (Knopf), by Jill Eisenstadt

"[A] master of realism"—*The Melting Pot and Other Subversive Stories* (Harper & Row), by Lynne Sharon Schwartz

"One of the finest writers of his generation"—*The Child in Time* (Houghton-Mifflin), by Ian McEwan

"One of the most original and 'brilliantly effective' voices of this generation"—*The Rules of Attraction* (Simon and Schuster), by Bret Easton Ellis

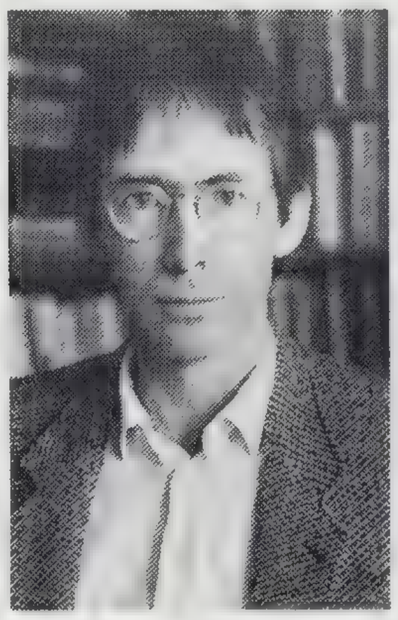
"One of the most distinctive writers of the day"—*Success* (Harmony), by Martin Amis

"Australia's reigning novelist"—*The Playmaker* (Simon and Schuster), by Thomas Keneally

"A great American novel"—*Beloved* (Knopf), by Toni Morrison

Thomas Keneally

Is any of these claims justified? I think not. Is any of these books a thoroughly successful piece of literary fiction? No again. The touchstone of literary fiction is not primarily, certainly not merely, a well-told tale providing evanescent entertainment that, no matter how pleasant, leaves as much intellectual or emotional residue as a sitcom. The goals of literary fiction are more those of art—to elevate the reader, to illuminate her world, to educate her, or to alter her perceptions of herself and of others—all the while conveying that message on an emotional as well as intellectual plane. The better the use of language—the greater the clarity and precision, whether the language is complex (Henry James) or simple (Hemingway)—the better the novel, generally. Judged by the standards above, none of this month's literary fiction is a complete success. (Judged by those standards, of course, only a couple of hundred books ever written are probably worth reading.)



Ian McEwan

Nor, it seems to me, does any of this crop of books succeed thoroughly if judged by a lesser standard, that of storytelling, an ancient if no longer so honorable art form. (Among the several quarrels I have with book reviewing today is most critics' unwillingness to judge commercial fiction on its own terms. There's not much point in excoriating Sidney Sheldon or Jackie Collins, who don't pretend to be more than storytellers, for not achieving the goals of literary fiction. That tendency of reviewers can have disastrous effects, particularly when a commercial novelist notices that the quality of the prose in his dumped-on work isn't so different from that of literary novelists who are being critically praised. Consider Judith Krantz, whose *oeuvre* has declined sadly from her first novel, *Scruples*. Shortly after I read her last novel, I asked her whether the relative paucity of what I like to call Rich People Shopping—couturier clothes, four-star French restaurants, bobèches on vermeil candelabra—in *I'll Take Manhattan* had been deliberate. She said that it had, that as a novelist she was trying to get away from depending on labels as a shorthand for character development. I resisted telling her that she was making a terrible mistake.)

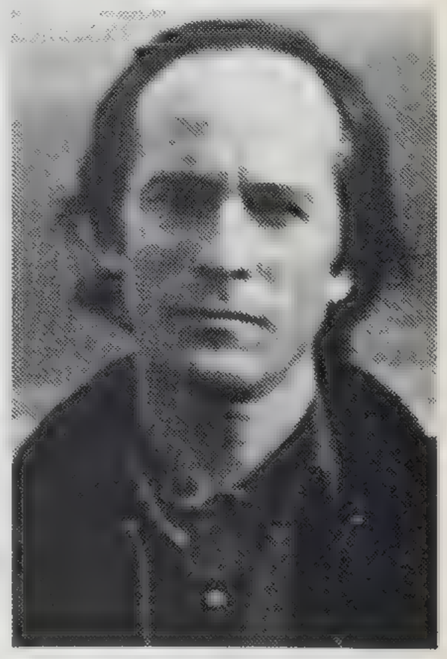
Martin Amis

In any case, two of this month's novels, one by an Australian, the other by a British writer, are best judged by the standards of commercial fiction: both books tell good stories, with plots sufficiently interesting and characters sufficiently developed to make one want to keep turning the pages to see how they come out. Thomas Keneally's *The Playmaker* is set in Australia two hundred years ago; the plot revolves around a play put on by the inmates in the penal colony Australia once was. The play's director, an officer, keeps the convict-actors in line—himself less so. Married to an Englishwoman who has stayed at home, he falls in love with one of the prisoners. Keneally writes smoothly and engagingly. I had a pleasant time learning from "Australia's reigning novelist" about the Australia of two centuries ago. I didn't find much redeeming literary value.

Tama Janowitz

Not so different in aim and effect is *The Child in Time*, by Ian McEwan, billed by his publisher, you will recall, as "one of the finest writers of his generation." (Some variation on this label was applied to four of the ten writers I read; perhaps this phrase is best translated today as "does not make any glaring grammatical errors and occasionally gets off a nice turn of phrase.")

McEwan's novel is set in England a few years in the future—the country is in such bad shape that the government is regulating, and uniforming, street beggars. I found the publisher's description of the book unappealing—"Stephen Lewis. . . is confronted with the unthinkable: his three-year-old Kate is snatched from him in a supermarket." I didn't want to be upset by reading about a child being kidnapped: I have children myself. As it happens, I needn't have worried. Although *The Child in Time* is a well-written and nicely paced novel, it lacks a necessary quality of superior literary fiction—the ability to make the reader feel the emotions that a character feels.



Richard Ford

In the case of Martin Amis's *Success*, a novel first published in England nine years ago, there is some reason to tag the author with the slightly more modest "one of the most distinctive writers of the day." At least the premise, plot, and execution of *Success* are original: the story of Gregory, a rich *(Continued on page 476)*

Bottom left, top center, bottom center, JERRY BAUER; top right, MICHEL DELSOL; bottom right, JAMES HAMILTON

PEOPLE ARE TALKING ABOUT BOOKS

Lynne Sharon Schwartz

(Continued from page 475) esthete, irresistible to both sexes, and his foster brother Terry—unattractive, in a dead-end job, scrounging for pennies, buried under the worst the world has to offer. In the course of the book, the two men turn on the fulcrum of Amis's plot and change places, or at least appear to. One empathizes only occasionally with the brothers; the experience of reading the novel is more like the experience of watching a python devour a mouse—repellent fascination. But, at least one has the feeling that something fresh and new is going on in Amis' weird mind.

Eisenstadt's and Ellis' novels catalog sex, drugs, rock 'n roll

Compare Tama Janowitz's *A Cannibal in Manhattan*. The novel qualifies for its billing ("totally original") only on the basis of what Hollywood would call its concept—heiress brings former cannibal home to her glitzy life in New York and marries him. And perhaps not even then—one could easily characterize the plot as an amalgam of *Tarzan* and *Being There*. Janowitz is often witty, but such charm as there is can't carry this lengthy one-joke novel. What a nice novella it would have made.

Jane Smiley

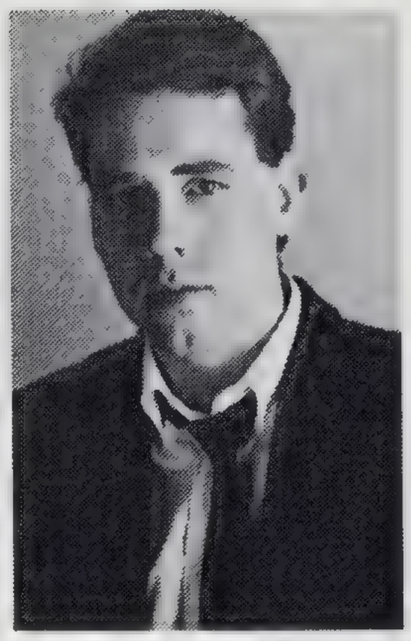
The tendency of critics to fall for a nice turn of phrase and an ability to set a scene well, coupled with the (to my mind unfortunate) deification of Ernest Hemingway by the academic literary establishment, is particularly evident in the reception accorded the previous work of Richard Ford, Lynne Sharon Schwartz, and Jane Smiley. Similar adulation will doubtless greet their new collections of short fiction, respectively titled *Rock Springs, The Melting Pot and Other Subversive Stories,* and *The Age of Grief*. All three authors are far more than adequate writers, assuming you like Hemingway-oid prose so clean it skirts sterility, but how useful is proficient writing if one doesn't care about the characters being written about?

A work that concerns itself with dissecting anomie and alienation produces in the reader the same feelings toward the work. Lovingly detailing apparently insignificant moments, as these authors largely do, results, more often than not, in insignificant stories. Ford's characters are blue-collar workers and petty criminals who live out their small-bore lives in or near Montana. He fails to make me care about his people. Schwartz's setting is urban—New York City, San Francisco; at least some of her work has an appealing whimsy, notably one story about a homeless black family who finds shelter at night on the deserted set of a TV sitcom about an upper-middle-class black family. Smiley is harder to dismiss, largely because of the inclusion in her collection of an arresting novella about a marriage in trouble. Still, the coldness of the sensibility made me too often feel that I was reading good reporting, not good fiction.

Jill Eisenstadt

The tendency of contemporary writers to write about anomie and alienation is nowhere more present than in the work of the youngest novelists. Jill Eisenstadt's *From Rockaway*, a first novel, and Bret Easton Ellis's *The Rules of Attraction*, the second by the author of *Less Than Zero*, cry out to be considered together, if for no other reason than that Eisenstadt and Ellis are both recent graduates of Bennington College, the setting for their books. In a stab at a literary in-joke, both authors call their fictional school Camden College. I urgently recommend these novels to parents with children at Bennington—within ten minutes of finishing either one, you will be on your way to Vermont to pull your kid out. Is there any reason for anyone else to read these catalogs of sex, drugs, and rock 'n roll? Only to tune in on what a particular subset of a particular subgeneration has been doing for the last ten minutes and perhaps to gain a sense of what it is to live life as though no action had a consequence.

At a distant philosophical and literary remove is the one novel among the ten that resembles lasting literature, Toni Morrison's *Beloved*. Set in Ohio some years after the Civil War, the novel is about an ex-slave and her family, most of whom are dead or gone, one of whom is dead but eerily not gone. Before reading *Beloved*, I would have said I had nothing in common with slaves. Because of Morrison's art, I no longer can say that.



Bret Easton Ellis

This is not an easy book to read, nor is it a perfectly executed work. Morrison has one particularly annoying stylistic tic: she comes up with an unusually poetic phrase or an exceptional image—say, the image of shadows holding hands—that is nice enough to make you stop to admire; then she repeats the phrase or the image three more times. More important, Morrison takes unusual chances with this novel, blurring the boundaries of life and death, of reality and fantasy, which requires a considerable suspension of disbelief on the part of her reader. Perhaps she does not provide the help necessary to sustain it. But being privy to Morrison's effort is invigorating; being taken out of one's own world into her fictional one is enthralling. One finishes the novel a bit larger than one entered it. If *Beloved* is not, as billed, a "great American novel," it's a very good one.

Sixty years ago, Willa Cather published *Death Comes for the Archbishop;* Ernest Hemingway, a collection of short stories; Herman Hesse's *Steppenwolf* appeared, as did, posthumously, Kafka's *Amerika* and Proust's *La Temps retrouvé*; Sinclair Lewis's *Elmer Gantry* was published, as were *The Bridge of San Luis Rey* by Thornton Wilder and Virginia Woolf's *To the Lighthouse*. Should we worry about the state of literary fiction today? The ten books above are only the early fall offerings. I can't say the first nine months of 1987 brought anything people will be reading sixty years from now, but there are three months to go. *(Books continued on page 478)*

Toni Morrison

Carol E. Rinzler *is a New York City attorney who frequently writes about books.*

Top left, THOMAS VICTOR, bottom left, STEPHEN M. MORTENSEN; center, MICHAEL DRINKARD, top right, PATRICE CASANOVA, bottom right, MARIA MULAS

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ARTIST AS ICON
Tamara de Lempicka represented the new, modern woman

By FRANÇOISE GILOT

Artist as seductress, Milan, 1930s

Painted in 1925, the self-portrait of Tamara de Lempicka at the steering wheel of an emerald-green sports car is an archetypal image of the twentieth century, an icon of the modern woman: active, independent, self-assured, and determined. And yet little is known about De Lempicka's personality; she was a sphinx. Perhaps she was an enigma even to her daughter, Kizette de Lempicka-Foxhall; after Tamara's death in 1980, Kizette organized her mother's papers, her own recollections, and the testimonies of others, and enlisted the aid of historian Charles Phillips. The result of their collaboration is *Passion by Design: The Art and Times of Tamara de Lempicka*, to be published this month by Abbeville.

Tamara's life flew at the same syncopated rhythm as the twentieth century. Born in 1898 to a well-to-do family in Warsaw, which was then under Tsarist domination, Tamara Gorska moved to Petrograd in 1914, when her mother remarried. There, in her Aunt Stephanie's luxurious household, Tamara, then fifteen, fell in love with Tadeusz de Lempicka, a handsome young lawyer. When the invasion of Poland in 1915 made any return home impossible, the willful girl convinced her relatives to let the couple marry. Tamara was seventeen.

The storm had begun. Soon after the October Revolution, Tadeusz landed in jail for reactionary activities. Tamara escaped to Finland with the help of the Swedish Consul, who secured the release of Tadeusz and arranged their reunion in Denmark. In 1918, the war over, the whole family moved again, this time to Paris. And Tamara, still only twenty years old, found herself with an unceasingly gloomy husband on her hands. She decided to become a painter, studied with Maurice Denis and André Lhote, and almost immediately came into her own style—a reduction of natural forms to their simpler geometric counterparts, achieved with a polish, a sensuousness, a perfection beyond the requirements of Art Deco.

Tamara became enormously successful as a painter—and an admired member of the Paris intelligentsia. Tadeusz, her dark angel, faded away, but Kizette was born.

She retrieved her social status—to the detriment of her art

In 1933, Tamara, by then divorced, married Baron Kuffner, a wealthy Hungarian landowner and art collector. She had seen enough to know what Hitler's rise to power meant; she and her husband escaped to the United States in 1939, most of their wealth intact. Kizette followed later.

Tamara de Lempicka was a hunter, preying on males and females alike. There were no limits to her erotic curiosity —a lust that conferred strength and vitality to her art by exploding the veneer of well-defined forms and rich colors. *(Continued on page 480)*

Photograph from PASSION BY DESIGN

Françoise Gilot *wrote "Life with Picasso." "Françoise Gilot: An Artist's Journey" (Atlantic Monthly) is being published in November in conjunction with a museum tour of her paintings in Europe and the U.S.*

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PEOPLE ARE TALKING ABOUT BOOKS

De Lempicka's "Adam and Eve," ca. 1932

(Continued from page 478) But when her social image of herself was restored—by her marriage to Baron Kuffner—she was able to exercise power directly, without the mediation of art; she became disoriented as a painter. She retrieved the status that had been her birthright—to the detriment of the artist she had become.

Having known Tamara de Lempicka quite well in the 1960s, I find *Passion by Design* well-written, fascinating, and true. I only wish that Kizette de Lempicka-Foxhall and Charles Phillips had accomplished the impossible and disarmed the sphinx.

NOTED

● In *The Russian Album* (Sifton/Viking), historian Michael Ignatieff writes objectively—and provocatively—about his ancestors' role in tsarist Russia. But most absorbing are his thoughts on exile, freedom, and belonging—ideas that have been complicated by a century in which "migration, expatriation, and exile [are] the norm."

Using the metaphor of the family album, he describes, for example, how the photograph isolates time and makes us feel disconnected from our family's past and from our own. (Who hasn't found it impossible to believe that a child in an old picture is you?) It is only through writing, Ignatieff believes, that one can arrest this loss and re-create memory. —M.G.

● Beryl Markham's life contained all of the elements for a fascinating story: African safaris, firsts in aviation, equestrian feats, and, apparently, numerous love affairs. It is hard to believe, then, that *Straight on Till Morning* (St. Martin's), Mary Lovell's biography of this rebellious spirit, could be anything but interesting, and astonishing that it is so frustratingly tedious.

Lovell has the deepest respect for her subject. Unfortunately, in her overenthusiasm she throws out a hodge-podge of information, whose relevance to Markham's life is often baffling. And an attempt to refute rumors that Markham's autobiography, *West with the Night*, was ghostwritten, falls flat from feeble evidence. —M.G.

● Early in *The Beginning of Sorrows* (Weidenfeld & Nicolson), Johnny Reace, a charming but roguish drifter, grabs fat, little, awkward Jess and says, "I can see something in your eyes, boy. Something . . . magic!" Something magic runs through the book itself. It's in David Martin's cracker-barrel prose—at once bizarre and familiar; it's in his sad characters and in the landscape of his setting, Beaker's Bride, Illinois. Like Ray Bradbury in *Dandelion Wine* or Garrison Keillor in *Prairie Home Companion*, Martin unearths the mystery and spice of small-town America and conveys them beautifully. —J.S.

● The definition of an exemplary reading experience—challenging, funny, knowing—*A World Unsuspected: Portraits of Southern Childhood* (University of North Carolina) is a collection of autobiographical sketches inspired by editor Alex Harris' challenge to eleven Southern writers, including Barry Hannah, Bobbie Ann Mason, and Padgett Powell: "Look at [your] own family photograph albums, and using these snapshots as a catalyst for memory, . . . tell the *true* story of [your] childhood." The results justify the book's title: who could have known there would be so much daily cruelty, poverty of spirit, racism—so many lies? Lesser writers would have found the loneliness unspeakable, but here is Robb Forman Dew: "[My father] was an alcoholic, and that was a shameful thing, something that I refused even to discuss with my husband until almost five years after we were married."

—S.B.

Photograph from PASSION BY DESIGN, Private Collection

VOGUE, September, 1987

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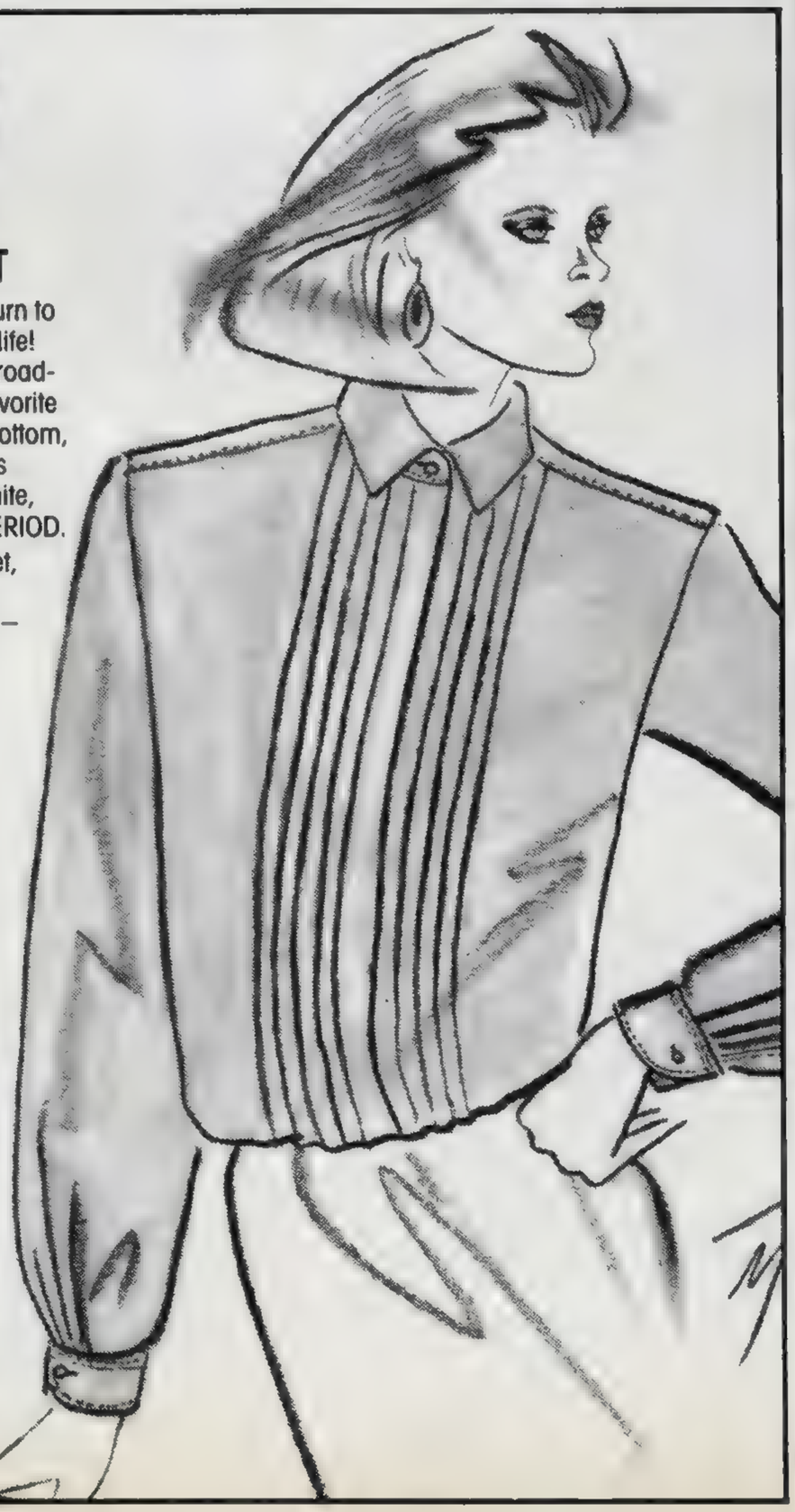

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LIVING

Follow the dealer: New York's Hervé Aaron . . . auction macho . . . appeasing the gods of decorating. BY BARBARA PLUMB

Can you call it "living over the store" when it's a *maison particulière* on East Sixty-seventh Street, just off Madison Avenue on Manhattan's Upper East Side? Yes, according to Hervé Aaron, the thirty-six-year-old president of Didier Aaron, Inc., the world-respected antiques dealer, because the problems—and the advantages—are the traditional ones. Although famous for anticipating trends—Art Deco, Biedermeier, even American Victorian—and renowned as an adventurous nonspecialist, he more or less camped on the third floor of the shop for ten years ("I like my mess and my things, but I don't very much like to arrange them"). When he acquired a monumental English esthetic movement bookcase, he became inspired to create, with designer Patrick Naggar, a simple, off-white, 'thirties-looking room. Against the architectural furnishings in the room—sofas covered in painter's canvas, a rolling coffee table by Patrick Naggar, and a Josef Hoffmann leather armchair—Hervé displays his disparate objects, ranging from a nineteenth-century terra cotta rhinocerous to antique Japanese lacquer boxes. Among his favorite belongings: a Ruhlmann desk with ivory pulls and a Biedermeier desk chair. "Half the pieces in the room I have a sentimental attachment to," Hervé says. "The others may stay until I decide they don't belong here anymore."

profession: banker, lawyer, CEO. Age: thirty to forty-five. Sex: male. Favorite sport: quality antiques accumulating. Throngs of them can be seen at auctions. With expertise gleaned from reading, classes, they do their own bidding (a good part of the fun). The eighteenth-century American and English antiques they lust after, according to Dede Brooks, Sotheby's new president, now sell for twice what they did two and a half years ago. Divine their next craze and beat the market.

For the Chinese, Feng Shui, the art of placement, is of enormous consequence, affecting health, happiness, finances. Now these ancient principles—e.g., a bed should always be cater-corner to a door—are winning converts here. "Interior Design with Feng Shui," by Sarah Rossbach (E.P. Dutton), teaches how to turn one's furniture and, possibly, one's luck around.

FLOWER CLIMBING The acquisition of a grand country house used to be the epitome of the good life. These days it's just the beginning. Those who have everything—and more—are cultivating gardens, abundant with hollyhocks, old roses, lilacs and lavender in the English "cottage" style. But this isn't a back-to-nature movement: these lavish, studied gardens are designed and planted by horticulturists—the latest variety of jet-set consultants.

CHAIR WEAR

All of us have them—chairs we've grown tired of but can't bear to discard because of their sheer usefulness. What to do? Dress them up. Monte Coleman's Clothing for Furniture is a new company that manufactures slipcovers in canvas (as shown *at left*), striped cotton, chintz, wool, even terry cloth to fit the Mallet-Stevens chair, the folding party chair. With prices ranging from $150 to $200, covers are affordable enough to buy in several styles to vary with the seasons, the occasion. Available at Bergdorf Goodman.

Top: JENNIFER BAUMANN; bottom: EDWARD ADDEO.

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FOOD IN VOGUE

The miraculous microwave—a true believer tells all . . . food as art—the new cookbook style.

BY BARBARA KAFKA

Food for the eye—Georges Blanc's vegetable purees (left) and orange-grapefruit aspic

Before the cold weather sets in, I want to make a plea for soup, whose varieties are disappearing from restaurants all over the world. It used to be that every respectable restaurant had to have at least three soups: a clear broth, a cream soup or bisque, and a thick, hearty soup like pea or lentil. In warm weather, the consommé could be turned into madrilene, and the cream soup could be chilled. Today, though, the plague of "freshness" has taken its toll on soups, stews, and classic sauces—virtually every food that relies on elements that must be made ahead of time. I like freshness as much as the next person when it comes to salad greens, vegetables, and fish; but, at some point, chefs have to go into the kitchen more than a few hours before dinner if they want to make a dish that satisfies me. When I'm on a diet, I want consommé as a first course; when I'm chilly and hungry, I want a rich, full-flavored soup. I have gotten to the point where I am willing to judge restaurants on their soups. Chefs beware!

As you read this, my new book, *Microwave Gourmet* (Morrow), is appearing in the stores. Writing a large book is like giving birth to an elephant: it takes a long time, you think it's never going to be over, and you cannot believe what a huge thing you have produced. I had an extra difficulty as I was writing this book. People kept quizzing me, in the oddest tone of voice, about what the microwave was to me, or I to the microwave.

I convinced them, one by one, that this was a love match. It is not just that microwave cooking is quick—although its speed is not to be denigrated in a world where few of us have time to cook. For many foods, microwaving is the best possible way to cook. Unless I am grilling outdoors, I will probably never cook fish any other way again. The microwave oven cooks fish evenly, keeping it moist and not tough. Vegetables steam to crisp perfection while retaining their color, vitamins, and such intense taste that you may find yourself using less salt and seasonings than before.

In a time when, as harried working people, we often condemn ourselves to going out, taking out, or defrosting, I have become positively evangelical about the microwave's ability to bring fresh, homemade food back into our lives. I can make *coq au vin* for six in twenty-two minutes or, perhaps more useful, one portion—normally an unthinkable amount of work—in fifteen; steam a whole fish Chinese-style in fifteen minutes or a single portion, with vegetables, in four; and cook two pounds of asparagus in seven minutes. The microwave eliminates dirty pots: food can be cooked on plates or in serving dishes, and doesn't stick. There is almost no oven cleaning: a wet sponge takes care of the occasional splatters.

The microwave's culinary range is extraordinary, going from meatloaf to the most elegant of pâtés, from fruit poached without sugar to rich tortes and cakes. On the other hand, it cannot roast, stir-fry, or bake most breads, so don't throw out the rest of your kitchen equipment. In many cases, combination cooking is best. For instance, make duxelles, cook vegetables for purees, or quickly cook fresh broths in the microwave to use in other dishes. Cook duck in the microwave for unequaled juiciness and minimum fat, then broil it to crisp the skin.

East meets West—Ken Hom's ravioli with ginger-tomato sauce

For all its wonders, the microwave oven isn't going to drive out all other kinds of cooking, particularly with the array of terrific new cookbooks for fall. If you want to be part of this fall's big trend—the equivalent of last year's fling with tea—and eat good food as well, buy Marion Cunningham's *The Breakfast* *(Continued on page 490)*

Top: CHRISTOPHER BAKER; bottom: VICTOR BUDNIK

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FOOD IN VOGUE

(Continued from page 488)

Book (Knopf). Marion is known to many of us as our generation's Fanny Farmer. She wrote that cookbook's most recent editions, plus *The Fanny Farmer Baking Book*. I have known Marion for years as an ardent baker and proponent of breakfast. In her new book, she prints the recipe for Heavenly Hots pancakes, a famous dish from the Bridge Creek Restaurant in Berkeley, California—made mostly of eggs and sour cream, with just a little bit of flour, they are unbelievably light with lots of flavor. Marion has recipes for Chocolate Walnut Butter Bread, a rich yeast bread that she also recommends for French toast; Whole Wheat Buttermilk Waffles, simultaneously healthy and indulgent; and Pork Tenderloin with Biscuits and Gravy, for an old-fashioned brunch or a late-night supper.

Another California friend is Ken Hom, who has already written two classic Chinese cookbooks. Now, with *Ken Hom's East Meets West Cuisine* (Simon & Schuster), he joins the best of his American birthright to his family's Oriental tastes, ingredients, techniques, and traditions. His foods can be robust, like "My Mother's Braised East-West Oxtail Stew," which combines oxtail and soy sauce, both loved in China, with Western carrots, turnips, and potatoes in a tomato-based stew that was only adopted by the Chinese about a hundred years ago. Hom's food can also be very Californian, as in his combination of prawns with basil and Anaheim chili peppers. The prawns are treated with coarse salt, a Chinese technique that crisps the shrimp, and the fresh whole basil leaves are stir-fried.

Purely French food, a combination of traditional Burgundian cooking and the airiest of the new French cooking, glows in page after page of gloriously expensive color in *The Natural Cuisine of Georges Blanc* (Stewart, Tabori, and Chang). Blanc is the three-star chef at La Mère Blanc, an inn in Vonnas, whose kitchen he inherited from his mother and grandmother. Imagination is rampant in every recipe from the Mixed Vegetables à la Grecque, made unusual by the addition of cauliflower and cucumbers, to a Caramelized Rice Pudding with Peaches and Cherries. While some of the recipes contain expensive or hard-to-find ingredients—few of us are going to stuff fresh morels—most of the dishes can be made by good cooks with patience. A few can be simplified by preparing the basic dish without the garnish (you don't have to serve soup topped with freshly made custard, for example) and some others, such as the Fresh Spinach with Skillet-Roasted Salmon, are simple in themselves.

No matter what you cook, it will be beautiful if you follow Blanc's directions. He has a fine eye, and has made his inn one of the most beautiful in all of France.

Recipes that seem exotic to me, but are probably childhood memories for a large part of the population of the world, are presented in *Lord Krishna's Cuisine: The Art of Indian Vegetarian Cooking* by Yamuna Devi (Bala Books). Devi is a Vaishnava Hindu convert, and her text does have a "new age" tone; but this monumental book, over eight hundred pages long, has so much good food in it that any serious cook should find it gratifying. Remember, such food requires a multiplicity of ingredients, and time. Although it has no meat, if you are trying for the healthy life watch out for the *ghee*—clarified butter—Devi uses liberally; too much will clog the arteries as surely as any other saturated fat.

If you are just trying to lose weight (who am I kidding with "just"), you might try Manhattan's Sweet Victory Restaurant Cafe (1157 Third Avenue, 212/570-1620), which would seem to be the next step after restaurant "spa food." Every dish on the menu is accompanied by an approximate calorie count (the wine list is not): "Pizza Rondels" average 306 calories, pasta dishes average 320 calories, and desserts are 150 calories or less. While this is far from great food, it is good and moderately priced, and has already drawn a steady audience. The restaurant grew from the diet ice cream parlor, Sweet Victory, whose ice cream is frozen milk sweetened with fructose (more sweetness for the calorie). The adjoining café cooks its dishes without oil and serves diet salad dressings. Watch out for the dried herbs on the pizzas, which are overwhelming. ▽

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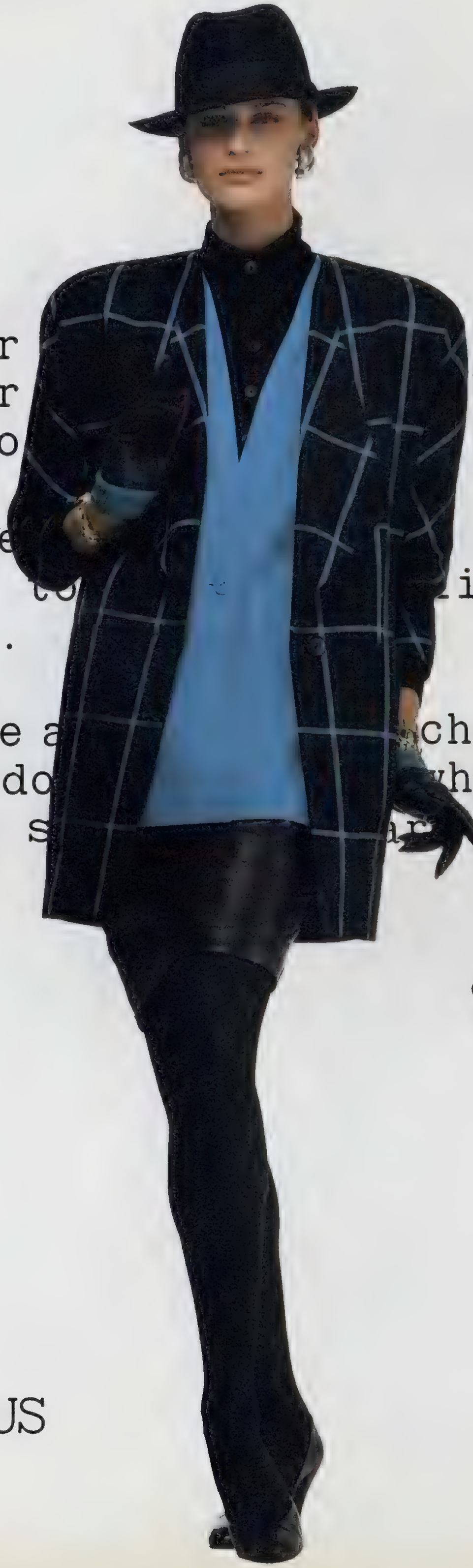

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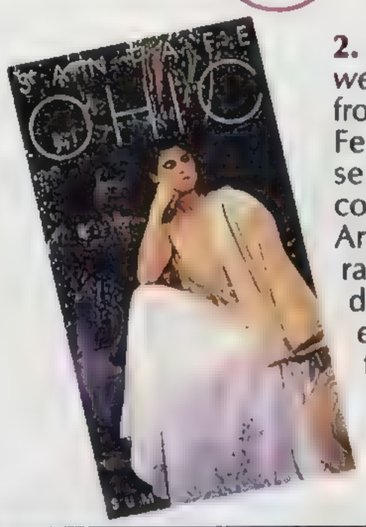

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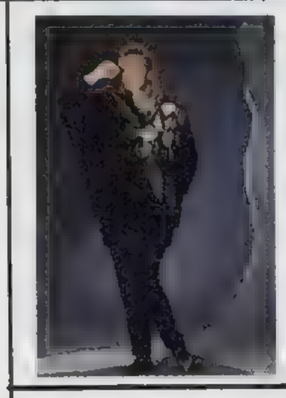

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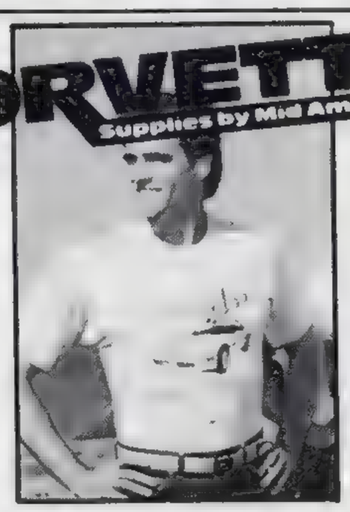

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BRANDY THE BOUNTIFUL

The luscious tastes of summer in a snifter—essences of pear, apple, and raspberry

BY MARTIN GERSH

A fine brandy, such as a Cognac or an Armagnac, sipped after even a simple dinner with friends, invariably turns the evening into an occasion. And in this autumn season, the often overlooked fruit brandies, or eaux-de-vie, exert a fascination all their own by recapturing the luscious tastes of summer.

For years I have admired and relished fruit brandies—awesome creations, with alcohol levels frequently exceeding 85 proof. Dynamic, full bodied, marvelously complex and delicious, they are intensely fruity, yet—unlike fruit liqueurs—not even faintly sweet. I know well France's pungent apple-derived Calvados and lovely pear-imbued Poire Williams, as well as Switzerland's astonishing, always wonderful wild-cherry Kirschwasser; but recently, I made some exciting discoveries in this realm: a remarkable Prune eau-de-vie, created from plums, and a superb, classic Framboise, distilled from red raspberries, both of which delighted me and are highly recommended below.

RECOMMENDATIONS

Dettling Réserve Exceptionelle Kirschwasser *An uncommonly fine and most elegant eau-de-vie of reserved manner and small to moderate body, with lovely, intense, cherry-derived fruitiness. $30–$35.*

Rémy Martin V.S.O.P. Fine Champagne Cognac *Showing a pungent apricot-tinged taste component, Rémy Martin's V.S.O.P. Cognac is a commendable, highly animated brandy of rather nice size. $23–$25.*

Martell Medaillon V.O.S.P. Cognac *This is a small-bodied, tasty, very pleasant Cognac, whose caramel-like flavor with peachy overtones reveals a faintly sweet finish. $25–$28.*

Clos de Moutouguet Réserve Spéciale Armagnac *Featuring an extremely attractive, mouth-filling, long-lingering almondy flavor, the Clos de Moutouguet from Bas Armagnac is titanic, delightful, first rate. $22–$25.*

Etienne Brana Poire Williams *A gracious and splendid eau-de-vie that exhibits adequate size, oily texture, and a wonderfully opulent pear-derived fruit aspect with no sweetness whatsoever. $25–$30.*

Hennessy V.S.O.P. Fine Champagne Cognac *Unusually smoky and flavorsome, moderate to large scaled—a very good, provocative Cognac you won't soon forget. $29–$31.*

Etter Vieux Kirsch de Zoug *Powerful in its thrust, reasonably large bodied, boasting a memorable wild-cherry fruit element devoid of sweetness—outstanding. $25–$28.*

Larressingle V.S.O.P. Armagnac *Deep, somber, and satiny, with a delicious, slightly sweet, vanilla-accented taste constituent—an exceedingly fine and ingratiating Armagnac of moderate scale. $20–$23.*

Etienne Brana Réserve Eau-de-Vie de Prune *Stylish, richly textured, and small to moderate in size, this utterly beguiling eau-de-vie has extraordinary ripe-plum fruitiness and an exquisite aftertaste that persists long after you have put the glass down. $25–$30.*

Courvoisier X.O. Cognac *Notably smooth, flawlessly balanced, Courvoisier's X.O. is a graceful, most impressive Cognac, its appealing fruit presence ornamented by toasted-almond nuances. $55–$60.*

Hine V.S.O.P. Cognac *A handsome and charming brandy of moderate dimensions—tightly knit and embellished with a peachy taste element that is agreeable indeed. $23–$26.*

Etienne Brana Framboise *A wonderful creation—vital, of important size, adorned with a delectable red-raspberry constituent, and certain to delight you. $25–$30.*

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Bisquit Napoléon Fine Champagne Cognac *This very beautiful and eminently civilized Napoléon brandy of imposing stature demonstrates pinpoint concentration in its vibrant nectarine-tinged fruitiness. $50–$55.*

Michel Faure Vieille Réserve Spéciale Armagnac *Small scaled, silken, nicely fruity, with a distinctive tangerine-like flavor element—a complex, delicate Armagnac of rare excellence. $55–$60.*

Château de Fontpinot Réserve du Château Grande Champagne Cognac *Presenting an enchanting, most unusual, orangey taste aspect, this is a solidly dignified, moderate-to-large-bodied Cognac. $27–$30.*

Marquis de Caussade Extra S.P. Fine Armagnac *A compact, fetching, small-to-moderate-sized brandy graced with an alluring, almondy fruit component and considerable finesse. $22–$25.*

Hine Triomphe Fine Grande Champagne Cognac *Creamy in texture, ample bodied, Hine's Triomphe, an enthralling Cognac of exceptional merit, shows a fine consolidation of all its constituents, including a terrific, long-sustained peachy flavor. $85–$90.*

POSTSCRIPT

Black Bush *A surprise—this highly superior, triple-distilled, predominantly single-malt Irish whiskey miraculously combines the complexity of a fine Cognac with the pungent fruitiness of a first-rate Armagnac. Aged in oak casks originally used for storing Sherry, Black Bush is finely balanced, assertive yet velvety, intensely fruity, with a long-enduring aftertaste. Quite glamorous! Unique in my experience, it is the only grain spirit that has ever given me the pleasure and satisfaction I always receive from a good brandy. $20–$22.*

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ENTERTAINING

Great parties on three coasts—on the move with Nancy, Lady Keith

BY WILLIAM AND CHESBROUGH RAYNER

What's for dessert—strawberries at a table set by the fireplace, waiting for Bourbon cake.

Nancy, Lady Keith—Slim to her friends—has lived the world over and moved more furniture than the seven Santini brothers. She has been married three times, to director Howard Hawks, then to producer Leland Hayward, and finally to a British banker, Sir Kenneth Keith; and it has been her lot to entertain Hollywood moguls, English aristocrats, American tycoons, Oriental potentates, and theater folk of all nationalities.

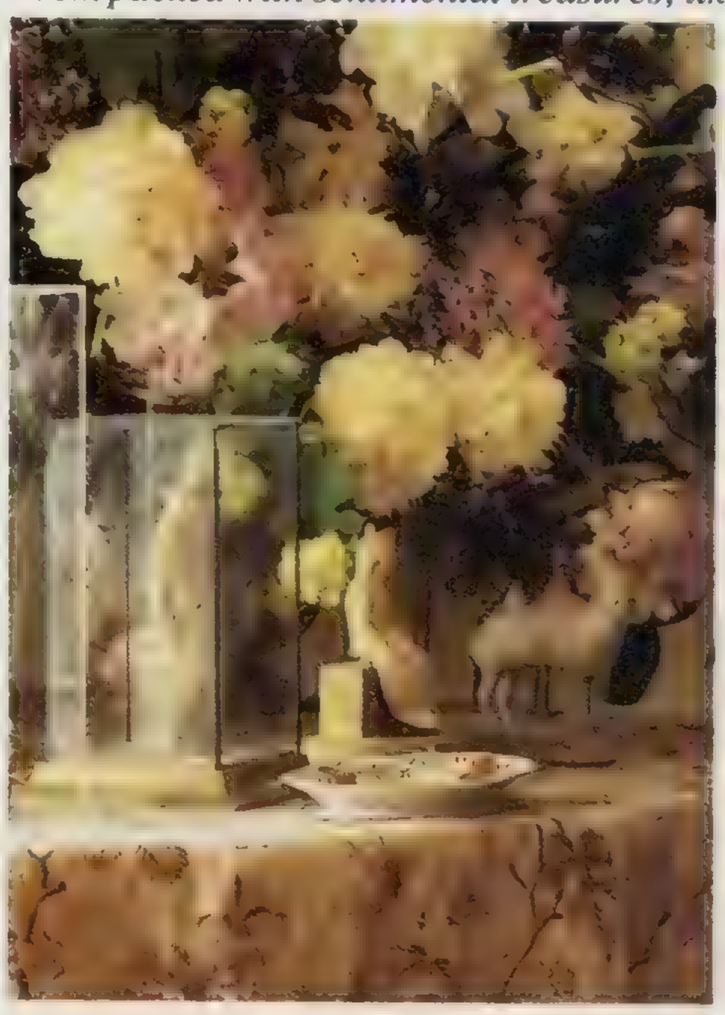
Slim built her first house right after marrying Hawks. She was inspired by a set, from his movie *Bringing Up Baby*, that had an eighty-foot dining and drawing room with a fireplace at each end. Some years later, when she was married to Hayward, Slim redecorated a house, in Manhasset on Long Island, that they had bought from the widow of her friend Eddie Duchin, who had left a piano there in trust for his son Peter. (Today, the piano rests in Peter's Manhattan loft.)

When married to Sir Kenneth, Slim lived in England and literally rebuilt part of his manor house in Norfolk, adding a wing to balance the building and opening up the center hallway so that it functioned as a pleasant sitting room. Here, Slim presided over those shooting weekends so dear to the English. "It was like running a hotel because you catered more than one hundred fifty meals a day—for your guests and servants, and for the beaters and loaders who came in from the village," she says. "I would start planning in August for the following year because you must ask people way ahead of time. Shooting in England is a very ritualized tribal sport."

Over the years, Slim has collected an encyclopedia of information on entertaining. Not only does she know the nuances of protocol and how it differs from Hollywood to New York City to London; she also has firm opinions on the strengths and drawbacks of customs in each locale. "The years I lived in Hollywood, a party meant a big striped tent with fantastic flowers and was usually given by Sonja Henie, or so it seemed. Now, people don't have parties like that. Stars live extravagantly, but they don't live well; they may have two Mercedes in the garage, but it's chili in the pot." During the years Slim lived in Hollywood, entertaining meant an early dinner, after which you were plunged into darkness to watch a movie. Conversation was not highly prized.

When she moved to England, Slim found that quite the opposite was true; there, the emphasis on conversation created social demands that were sometimes self-defeating. For example, when dinner was over and the exchange of ideas with the person on your right or left had lifted above the banal, rather than being allowed to continue the dialogue, you were obliged, upon entering the drawing room, *(Continued on page 502)*

Left: Terra-cotta figures are displayed on nineteenth-century chintz. Right: Coffee is served in a living room packed with sentimental treasures, like the coffee service Lady Keith inherited from her mother.



Top, bottom right BRIAN HAGIWARA; bottom left FRANÇOIS HALARD

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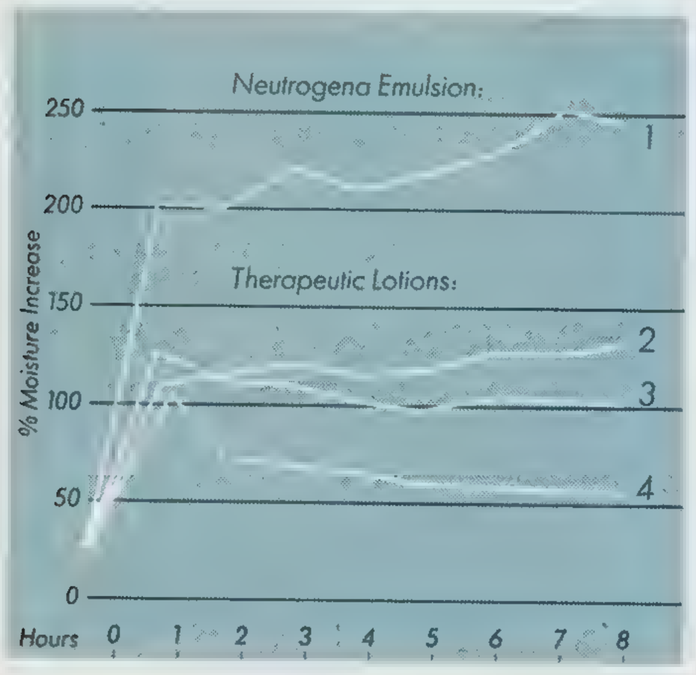

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Advertisement

(Continued from 500)

to abandon your dinner partner and take on someone new. "Lady Keith, you haven't had a chance to talk to Lord So-and-so—sit right over there and have a chat with him," a hostess would say.

But there are other English customs of which Slim heartily approves, such as the lack of long, "insupportable" cocktail hours. "In England, you are invited for eight to dine at eight-thirty. In this country, if you are invited for eight, sometimes you don't sit down to dine until nine-thirty or later. It's atrocious and goes a long way toward explaining why guests now make a practice of arriving an hour late. They escape the preprandial bacchanal, which, incidentally, is ruinous to food.

"Also, Londoners don't take it amiss if they are invited to dinner on the same day. There, at 9 A.M. you can put together a provocative dinner for the same day, which is impossible in New York, though not in Washington. This is not solely because of people's busy schedules but more because of their sensitivities. New Yorkers feel insulted not to be invited at least two weeks in advance. And there is another thing I find fault with about many of our dinners: hostesses tend to invite too many guests for the size of their apartments, so they put tables in the hall, the library, the drawing room, and God knows where else, cramming people in like cattle. Then they put so much stuff—centerpieces, salt cellars, candy dishes, whatever—on the table that you can't find the food."

> "Londoners can be invited to dinner the same day. In New York, it's impossible..."

Today, in her cozy apartment on the Upper East Side of Manhattan, what Slim enjoys most are dinners for six to eight. She serves the same foods to her friends that she would enjoy if she were dining alone: not beef Wellington and zucchini in puff pastry and a baked Alaska for dessert, but a good, honest baked potato filled with caviar, boiled beef with horseradish, and a raspberry ice for dessert. This, to Slim, is "like sharing your private life with friends, which is a high compliment." At these dinners, there is a chance for a dialogue that can include everyone. Also, Slim believes that it is important for the host or hostess to have made one thing for the guests, such as her marvelous Bourbon cake. "Making something yourself is a true present, something a chef cannot bring to the table." ▽

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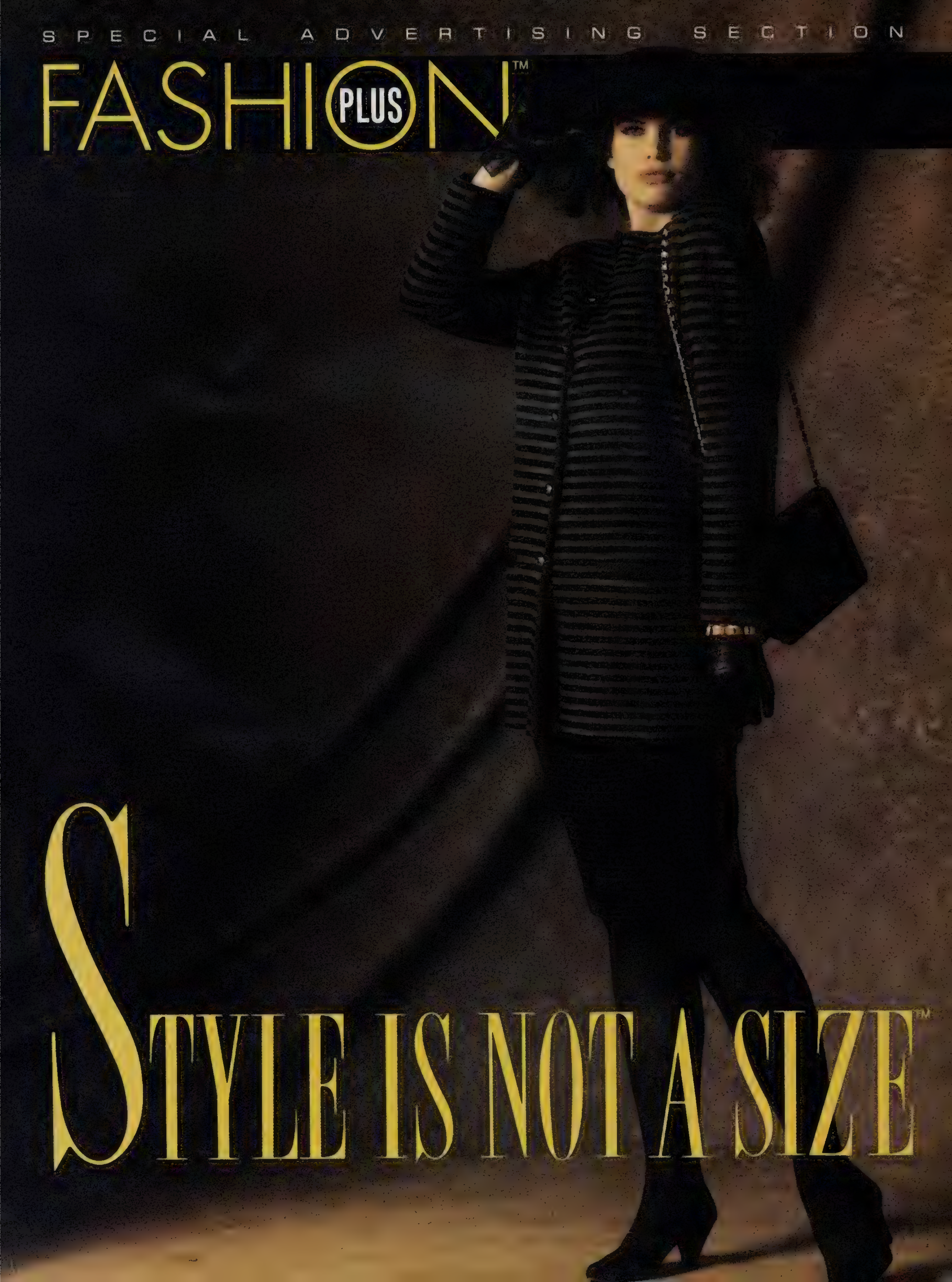

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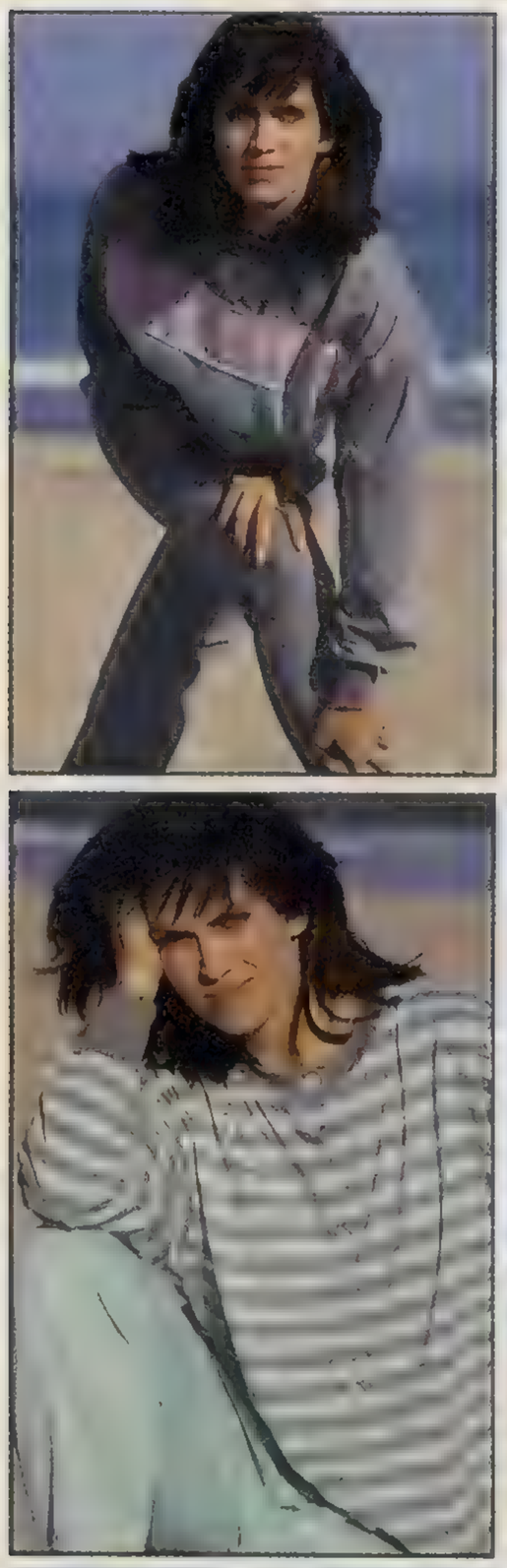

GITANO. PLUS

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YOU

Let us tread some delicate ground together. You, America's millions of large-size women, were pinned in fashion purdah for decades. Things have been changing lately. But, judging from our mail, not fast enough to suit you. Oh, you love what you see in Fashion Plus, even if you can't always find it easily Out There. But there are some kinds of clothes you never find. A flirty dress cut to there (and you have the cleavage for it!). Ski wear (no, a man's parka just won't do). You are concerned that their absence is no accident; it's a statement about the life you are presumed to lead—or, more precisely, to not lead. By the thousands, your letters to Fashion Plus reveal how active and intelligent and modern you are. You work, you raise children, you love, you travel, you ski, you swim, you party....Where, you want to know, are clothes for all the things that you are and do. Fashion Plus is cast in your image. By attractively reflecting your vitality, we expect to encourage new fashion choices to open for you. We work behind the scenes, too, to make that happen. On these pages, you will see some splendid results—not only outstanding new images of you, but a true burgeoning of fashion sources to compliment your size, your life, your style. So it's not surprising that most of our mail ends the same way. As one Californian writes, "You are by your existence giving us a place. Thanks from a good looking 58-year-old size-16 broad." Thank you.

Hara Estroff Marano

THIS PAGE: You want sportswear with spirit to match your own. Nothing beats the off-hand chic of the jean-jacket classic reproportioned for you and updated in bleached denim. It's one of life's essentials. Ditto the khaki pants in rugged cotton canvas. Keep the spirit going in a shirt of bleached blue stripes. All by Venezia, 14-26. Jacket, $69. Pants, $29. Shirt, $26. At all Lane Bryant stores. Cap by Hat Attack. Colors in Optics glasses. Trafalgar belt. Bracelet by Honey Gamboge. **ON THE COVER:** What makes a suit modern is a matter of proportion—as always. The jacket is longer, lightly shaped. The skirt is just-below-knee length and narrow. The overall effect is superslim and superchic. By George Simonton in wool jersey for sizes 16-24. About $400. At Forgotten Woman; Charisma, New York and Connecticut; Toy Wynn, Dallas and Houston, TX. Madcaps hat. Jay Herbert bag. Carolina Amato gloves. Bracelet by Isaac Manevitz for Ben-Amun. Hanes Fitting Pretty pantyhose. Stuart Weitzman shoes.

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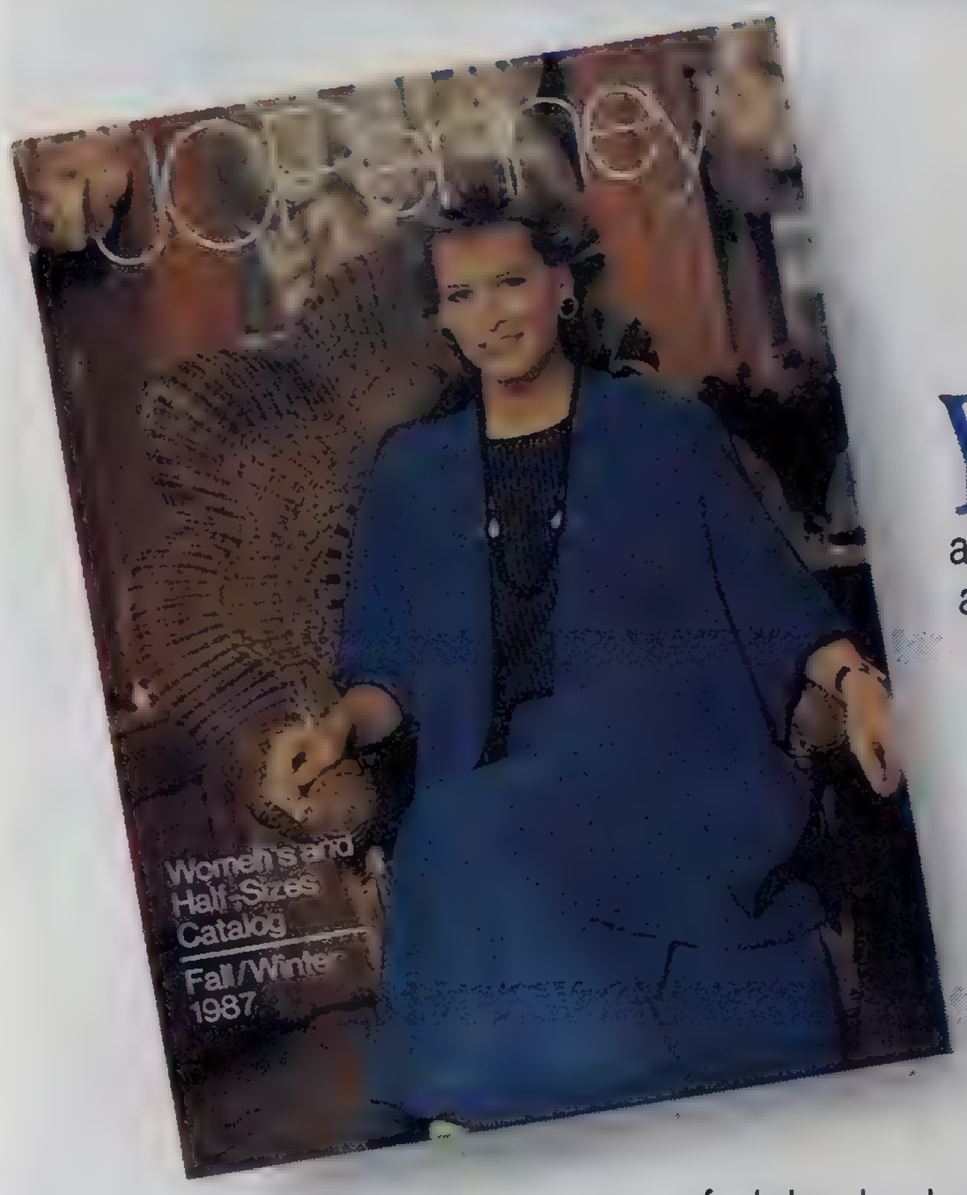

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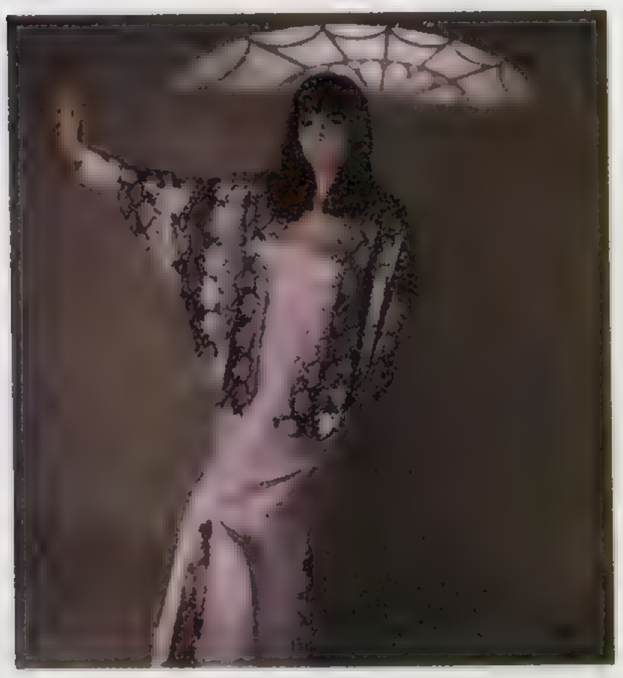

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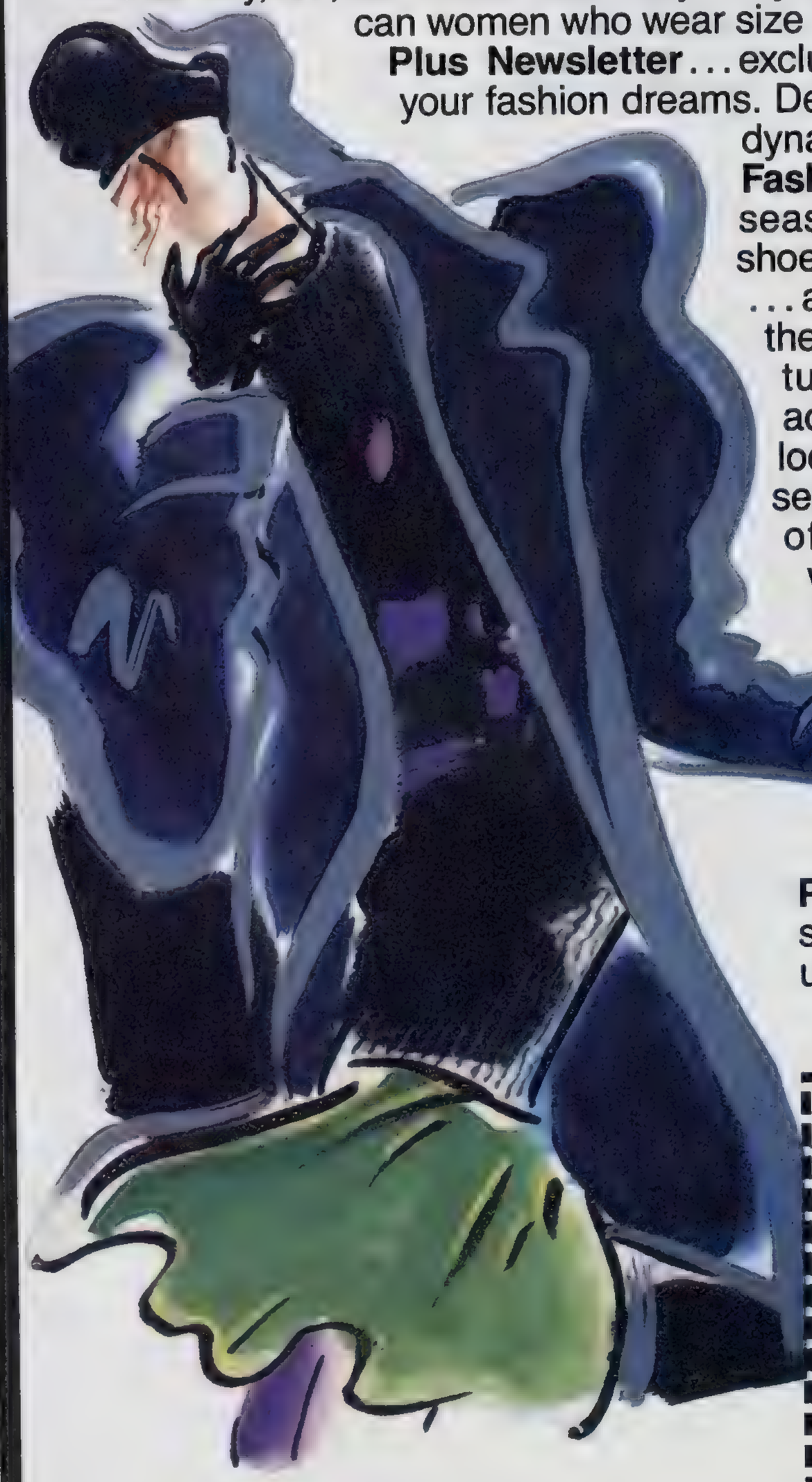

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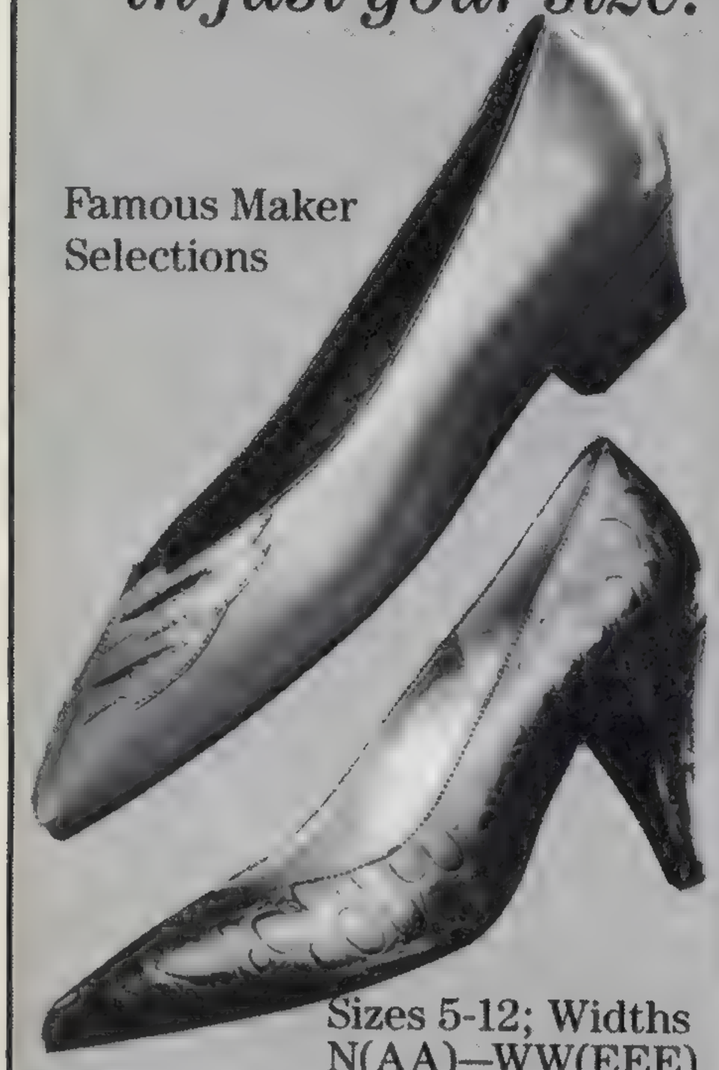

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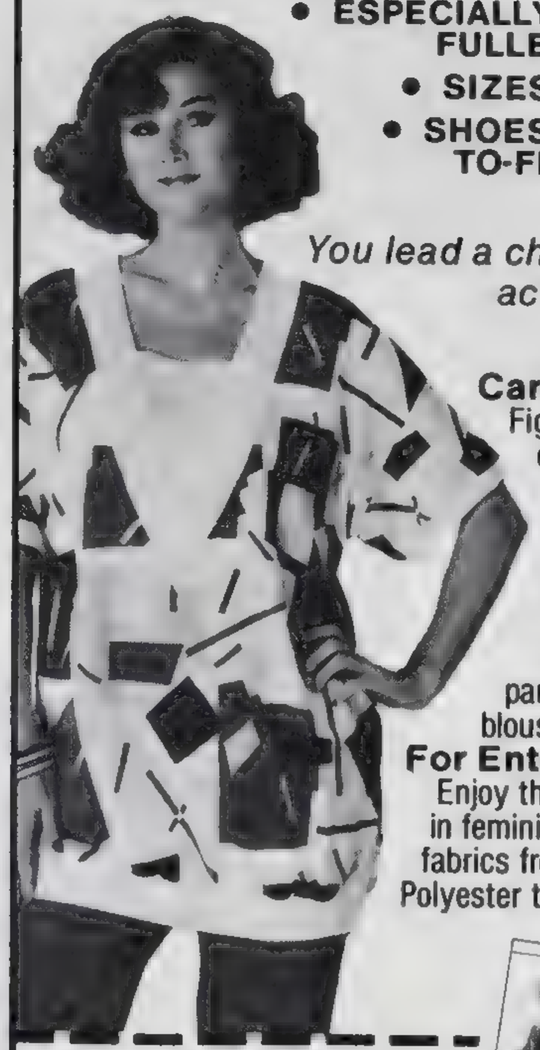

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CRUISE NEWS: THE M.V. ORIENT-EXPRESS—THE 693-PASSENGER SHIP AFFILIATED WITH THE LEGENDARY TRAIN—WILL BE BASED IN THE CANARY ISLANDS THIS WINTER, OFFERING EXOTIC ONE-WEEK SAILS THAT STOP AT TENERIFE, MADEIRA, LANZAROTE, AND MOROCCO. $1835 COVERS CRUISE, DELUXE SUITE, BUT NOT AIR FARE. SEE PAGE 542 OR TRAVEL AGENT FOR DETAILS.

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BY LEE BAILEY

Making an entrance nobody will miss—the spectacular approach to Oak Alley

If you are bound for Louisiana, and if you have had enough of all that New Orleans jazz, the perfect destination for a weekend getaway is just upriver from the Crescent City. You will not only be out of this world, but you will also be out of this country.

Pillared houses—large or small, restored or in poetic ruin—are sprinkled generously on both sides of the Mississippi, some to be seen in passing, others open for touring. In a mere day and a half, you can plantation-hop in a way Scarlett never dreamed possible and be back in New Orleans the following evening, in plenty of time for dinner at Commander's Palace or Galatoire's.

For a taste of what it was like to be around when the living was easy, you can stay at one of the restored plantation houses that takes overnight guests. From my point of view, this pause is essential to such an outing, especially since the idea of being steered along from one house to another by a local guide, then wearily shuttling back to the city, is less than appealing to me. I'd much prefer to do my looking at my own pace, making my own discoveries with book in hand. I think resting under one of the great trees while reading the history of the house and its builder is the ideal way to spend your time here. After all, your perception of a place comes from more than looking at a building; a little private time is needed.

Unfortunately, the interiors and furnishings of most of the houses never quite live up to the promise of their carefully composed exteriors, so peeping through the windows will generally suffice. Those places open to the public usually offer free literature to fill you in on local lore and the doings of past owners. Very good illustrated guides, including large-scale maps of the area, are also sold at many newsstands in New Orleans. A particularly compact and informative one is *Plantation Homes Along the River Road* by David King Gleason.

Head out of New Orleans in the direction of Baton Rouge on I-10, a highway bordered on both sides for a long stretch by water-hyacinth-choked canals whose banks are dotted with local fishermen waiting patiently for a strike. Further along, the road becomes elevated, *(Continued on page 538)*

Lee Bailey *is a consultant to Saks Fifth Avenue; his latest book is "Lee Bailey's Good Parties."*

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THE LAST OF THE BELLES

(Continued from page 536)

arching over the marshes and across the Bonnet Carré Spillway. As it skirts Lake Pontchartrain, whose shores mark the northern boundary of the city, you have a marvelous view of swamps and marshland where fish-eating birds wait as still as the fishermen of the canals. Gazing out on this bright-green tangle of cypress and willows, which suddenly gives way to open stretches of water, one has a sense of how Louisiana probably looked to its earliest settlers.

About an hour's drive from downtown New Orleans, a well-marked junction takes you to "Sunshine Bridge and the River Road Plantations." You will come quickly to the old River Road and Tezcuco, your first plantation house. Although not particularly impressive in scale, Tezcuco is a good example of what's referred to as a "raised cottage"—a relatively small structure entered on the second floor, with a facade of columns that change shape and scale from one story to the next. However, Tezcuco (a Mexican name), with regularly spaced square columns only on the entry floor, is an exception to this style. Tezcuco is open to the public, but I think you can see it at its best from the outside.

The Pilothouse Restaurant, situated next door, serves a Creole/Cajun lunch highlighted by good gumbo and seafood salads as well

"Looking at plantation houses is a little like looking at cathedrals in Europe. . . I make my own discoveries at my own pace"

as other simple fish and chicken dishes. I've always believed in a leisurely meal before getting into any serious sightseeing; if you are like-minded, the airy surroundings of Pilothouse are the most appealing and convenient on your route.

Continuing along River Road for a few minutes, you will come upon a truly beautiful (and beautifully maintained) example of antebellum Louisiana architecture: Houmas House. Built in 1840, it is shaded by splendid oak trees, and sits in the middle of a manicured lawn punctuated by smaller formal structures. In the distance, away from these buildings, you can see the sheds and barns that sheltered the human machinery that allowed such a large plantation to operate.

After another few miles, you'll come to Bocage, a comparatively small house that was built in 1801 as a wedding gift for a planter's fourteen-year-old daughter. One of my favorites, it has a facade composed of an unusual, but harmonious, combination of two diameters of two-story columns.

Just a few miles away stands another wedding gift: L'Hermitage, built in 1812 by the same generous father, this time for his son. You'll notice that it is set well back from the road. Most houses of the period originally featured sweeping approaches, which nowadays have been shortened or eliminated altogether; L'Hermitage gives you a rare opportunity to experience what it must have been like to arrive at an antebellum plantation. Group tours are available for both houses, but arrangements must be made in advance. For L'Hermitage, write Box 58, Darrow LA 70725, or call 504/891-8493; for Bocage, write Box 106, Port Allen LA 70767, or call 504/383-1689.

Toward Carville, before you pass through the town of Geismar, you will see on your right a majestic place in a very poor state of repair. Called Ashland-Belle Helène, the house was designed around 1841 by the renowned New Orleans architect James Gallier. Surrounded by exceptionally tall square columns, eight to a side, Ashland manages to be at once grand and simple. It is a gorgeous, now tragic, example of Gallier's work. *(Continued on page 540)*

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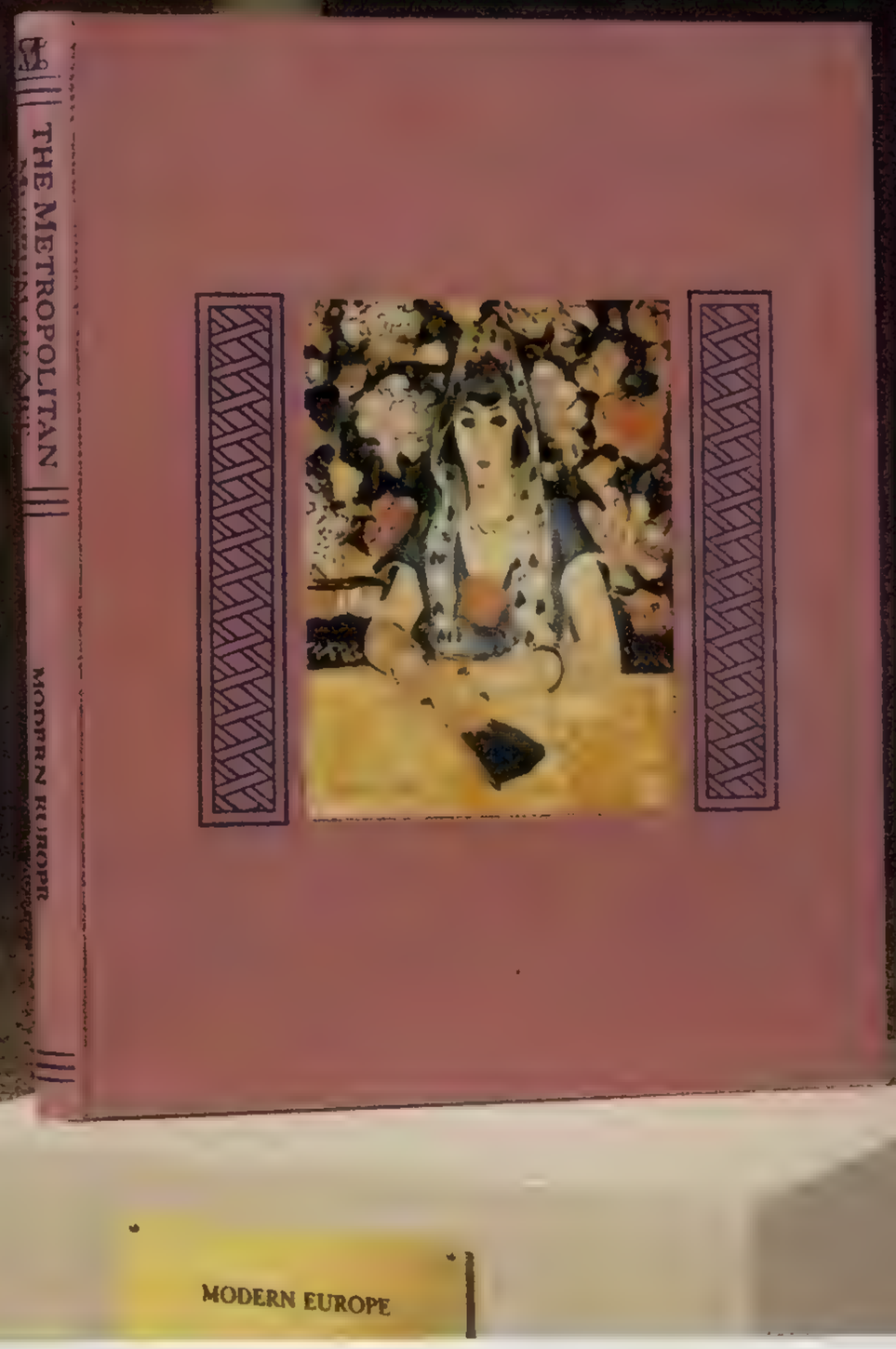

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THE METROPOLITAN MUSEUM OF ART AT HOME

THE LAST OF THE BELLES

(Continued from page 538)

From what I've been told and remember of Louisiana in the late 'thirties, Ashland's condition is not unlike that of many of the imposing nineteenth-century houses throughout the state at that time. Of the hundreds that existed a half century ago, precious few remain—making it doubly sad to see one slowly eroding out of existence in our preservation-conscious time. Ashland may be toured by special arrangement, but as far as I am concerned, it is best viewed from a distance, through squinting eyes.

Almost directly across River Road from the ferry landing at Carville is a plantation house called Indian Camp, named after the reservation of Houmas Indians that was nearby when the house was built in the 1850s. Now the administrative building of the local U.S. Public Health Hospital, it is worth a glance in passing, but only to demonstrate that the Southland's golden age of architecture produced its share of clinkers. I'm afraid Indian Camp, lacking in antebellum refinement, is one of them.

The fun here is in crossing the river on a ferry. If you are lucky, you will see, as I did, a paddle-wheeler churning downriver. On the west bank, you will come quickly to the town of White Castle and the turn to Nottoway, the largest antebellum house in the South. It has been extensively restored and is open to the public. Though the tour is usually recommended, you can skip it with a clear conscience if you are more in the mood for a glass of lemonade and a rocking chair on the upper verandah of Madewood, your stop for the night.

On your drive to Madewood, you will see a small, charming house called St. Emma, then further down, across Bayou Lafourche, its larger companion, Belle Alliance. Built by the same family in 1847 and 1846 respectively, these houses once formed the center of an enormous sugar-producing empire. Of the two, I prefer the raised-cottage style and modest scale of St. Emma.

Bayou Lafourche was once navigable to the Mississippi, allowing steamboats to come to the many great houses then populating its banks. They brought not only passengers, mail, and produce, but entertainment as well. I'm told that showboats and circus boats were common. Following rather capricious schedules, they depended on deep-pitched blasts of their steam horns and the lively voices of their calliopes to let the local populace know when the show had come to town.

Looking at plantation houses is a little like looking at cathedrals in Europe—if you see too many too quickly, you no longer see much at all. So you will no doubt welcome your arrival at the inn known as Madewood—a stately house, dating from 1846, in an apparently constant state of restoration under its current owners, Keith C. Marshall and his wife, Millie Ball.

Madewood is ideal for unwinding at the end of a day of sightseeing. If you arrive early enough, it is delightful to sit on the deep verandah and watch the afternoon light fade. Then, after a nap and perhaps some cheese and wine, you will be treated to a real country dinner, likely to be centered around pastry-wrapped seafood or chicken and finished off by creamy bread pudding with whiskey sauce.

Madewood has so many large rooms that, even when there are other guests, privacy is easy to have. You may dine *en famille* at the big table, or have a table of your own set in the library or music room or any other place that suits you. After a polite interval following dinner, you will likely be more than ready for a good night's sleep in one of the comfortable old four-poster beds.

The next morning, you will be greeted by a wake-up cup of coffee in your room, followed by breakfast, arranged to agree with your schedule, on the back porch or in the dining room. Typically it includes fruit, juices, eggs, grits, bacon, ham, homemade biscuits, jam, and coffee. I'm not one for big breakfasts, but who could resist such largesse? For reservations, write Madewood, 420 Julia St., New Orleans LA 70130, or call 504/524-1988.

On the road once*(Continued on page 542)*

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THE LAST OF THE BELLES

(Continued from page 540)

more, you have several choices: either return to the city along the River Road while inspecting the houses along it, or cross to visit the houses on the east bank. Or you may do what we did, which is to combine both.

Slightly past Thibodaux, you see Rienze, whose entrance features a dramatic double stairway. Rienze was said to have been built as a possible refuge for Queen María Luisa of Spain during the unsettled times following the French Revolution. It is well worth the short detour required, even though it is not open to the public.

Next, on to the town of Vacherie, glimpsing in quick order: Wagaguespack, dating from 1821, and still owned by the Wagaguespack family; Felicity, built in 1847, also still occupied by the original family; and St. Joseph, completed in 1820—a typical example of a so-called West Indian cottage, with the high-pitched, gently sloping roof and generous verandah prevalent throughout the Caribbean. All three of these houses are private.

Then there is Oak Alley, named after the most spectacular *allée* of oak trees you are likely to see in the South. The house was completed in 1839, but the trees are almost three hundred years old; miraculously, they still remain, presenting an absolutely breathtaking setting for this classic plantation house. Now owned by a nonprofit organization, it is open to the public. Tours of the interior take place on a regular schedule, but the unpretentious gardens and the spectacular setting and exterior are the main attractions here.

There's a neat little restaurant, discreetly tucked away among the azaleas, where you can have a light snack to sustain you on your way back to New Orleans. The day I was there, delicious soups were served along with other simple fare.

Before you leave, you should climb the levee in front of the house to get the view that an antebellum visitor alighting from a steamboat would have had. Oak Alley, although (unavoidably) quite commercialized, still has the power to evoke such long-ago moments.

At Vacherie, there's another ferry; we continued along River Road, past Whitney, built in 1810, and Evergreen, built in 1840. Evergreen was beautifully restored during the lifetime of its previous owner, the late Matilda Gray. With formal gardens, guest houses, greenhouses, stables, and slave quarters, this is one of the finest remaining plantation complexes in the state. The front of the house, like Rienze, is dominated by two graceful flights of curving stairs. Evergreen is not open to the public, but by all means, stop to see it.

There are many more chances to see still more houses. But this is about where we decided it was time to get back to New Orleans—and the twentieth century. ▽

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La Colombe d'Or: the Riviera of legend. BY SUSAN BOLOTIN

The famous courtyard that draws equally famous visitors

Art in every cranny and nook: above, Léger's mosaic "The Girl with the Parrot"; below, César's Brobdingnagian thumb. Bottom: The inn's ascetic luxury.

Like a proud and elderly barge being coaxed into a narrow berth by a pair of discreet tugboats, Mme. Titine Roux, then eighty-seven years old, leaned heavily on two chambermaids as she inched her way down the staircase of La Colombe d'Or, her family's celebrated hotel in the French Riviera hilltown of Saint-Paul-de-Vence. "Think of this as the Suez Canal," she called out to the guests at the bottom of the stairs. "When the big ship passes, the little ones must wait at the side."

Mme. Roux's late-morning navigation took her to a simple chair at the inn's heart: next to the restaurant and bar, not far from the swimming pool, with a good sight line to the kitchen and pantry, and barely two feet from the cashier's window. Dressed in black except for tan stockings rolled above her knees, she sat there until late into the evening, as the world came to her—returning visitors paying court, first-timers murmuring "*bon soir*" on their way to dinner. From where she sat, she watched deeply tanned couples trying too hard to live up to the romance of the place; she scolded waiters sneaking a smoke.

Mme. Roux died last year, and her chair is empty. She was a fixture—a metaphor—for the café her husband and mother-in-law *(Continued on page 546)*

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LA COLOMBE D'OR

(Continued from page 544)

opened sixty-seven years ago outside the medieval fortifications of Saint-Paul-de-Vence, a town known today for its ateliers, its whitewashed light, and its proximity to some of the Riviera's—and the world's—finest art, food, and coastline. The place grew and changed as the family bought up neighboring property and buildings, until now it is a rambling hotel hidden behind its own massive wall. Today, in the shadow of an enormous grey—*not* gold—dove that perches on the roof, a sign on the gate tells sightseers not to bother knocking, though the most determined of visitors, learning that there is no room at the inn—or the table—for months to come, might be bold enough to cadge a look. And it's quite a look.

The late Paul Roux, an artist, a friend to artists, an appreciator of artists, over the years accepted (or bought at below-market prices) paintings and sculptures from his talented guests. Much like the Bard family of New York City's Chelsea Hotel (but with, arguably, a superior clientele), Roux amassed a collection of modern art that, when part of it was stolen in 1960 (and recovered a year later), was valued at several million pre-inflation francs. But the thrill of the collection lies in its display—Picassos, Mirós, Braques, Utrillos hang in crannies and nooks, halls and rooms. (Not all of the artists are so famous: my husband and I admired some small oils in our room, but we couldn't decipher the signature. On close inspection, we got it—P. Roux.) Though an enormous Léger mosaic (''The Girl with the Parrot'') on the patio and a colorful Calder stabile by the pool are the most photographed pieces at La Colombe d'Or, my favorite was a sculpture of a huge thumb, ''Le Pouce,'' by César. It stands right inside the gate, like the remains of a Brobdingnagian hitchhiker trying to find his way to a table.

Since 1953, La Colombe d'Or has been run by Mme. Roux's son and daughter-in-law. The younger Mme. Roux told me that the inn is not to everyone's taste, that people have been known to look around and cancel their reservations. ''Too much like a monastery,'' they complain.

I suppose it's not a perfect hotel for someone used to round-the-clock room service, frigid air-conditioning, bathroom amenities in little cellophane packages, but to my taste, it was perfection. Our room was simple but lovely. The furniture was old, heavy, wooden, with sticky drawers. Shutters opened out onto the famous courtyard where equally famous visitors congregate. The view was magnificent: we could see the *pétanque* courts outside the village's café, the ramparts of the old city, the terraced hills sloping gently toward the Mediterranean. It *was* noisy—clack, clack went the metal *pétanque* balls early in the morning; clink, clink went the wineglasses until way past midnight. You might want to ask for a room overlooking the swimming pool, if you want more quiet—and a different kind of view. (Sunbathers, arranged like so many odalisques, arrive early in the day to bake out the excesses of the night before.)

> "Where else but in the South of France could we dive into a warm sea and float out to a raft covered with white carpeting?"

It was by the swimming pool that my husband and I first saw Yves Montand, Saint-Paul-de-Vence's foremost citizen and La Colombe d'Or's premier resident. Judging from the number of picture postcards of Montand sold all over town, we half expected a guide to offer to show us his room. But we never expected to see Montand, dressed all in white, wearing sneakers, talking in that mellow voice, looking sexy, mature, standing by *our* pool. It was, I confess, exciting—more so than sitting next to Burt Lancaster at lunch the same day.

Yes, and we passed Hal Prince one evening, and rumor has it that the place really jumps around the time of the Cannes Film Festival. Perhaps La Colombe d'Or *is* the Elaine's of the South of France, as a friend described it before we went. It's just unfortunate that the similarity doesn't end with the movie star at the next table over; the food is decidedly mediocre. My advice is to have breakfast at La Colombe d'Or: sit on the patio, read the *Trib*, plan your day, drink in the air and the view along with your coffee, and strike out elsewhere for other meals. Le Moulin de Mougins, in Mougins, is not too far away, and worth an overland trek at that. Serious foodies may turn up their noses at this now slightly commercialized three-star restaurant—chef Roger Vergé is not spending enough time over his stove, it seems—but on the hot autumn day we went there, the garden, the food, the wine, even the waiters were beautiful. It was a day for love—and lobster: my husband had his stuffed in courgettes, with truffles and cream; I had mine in a white walnut sauce.

On another day, we ate the stateliest of nouvelle meals at Chantecler in the Hôtel Négresco in Nice. We also had the most expensive and *(Continued on page 554)*

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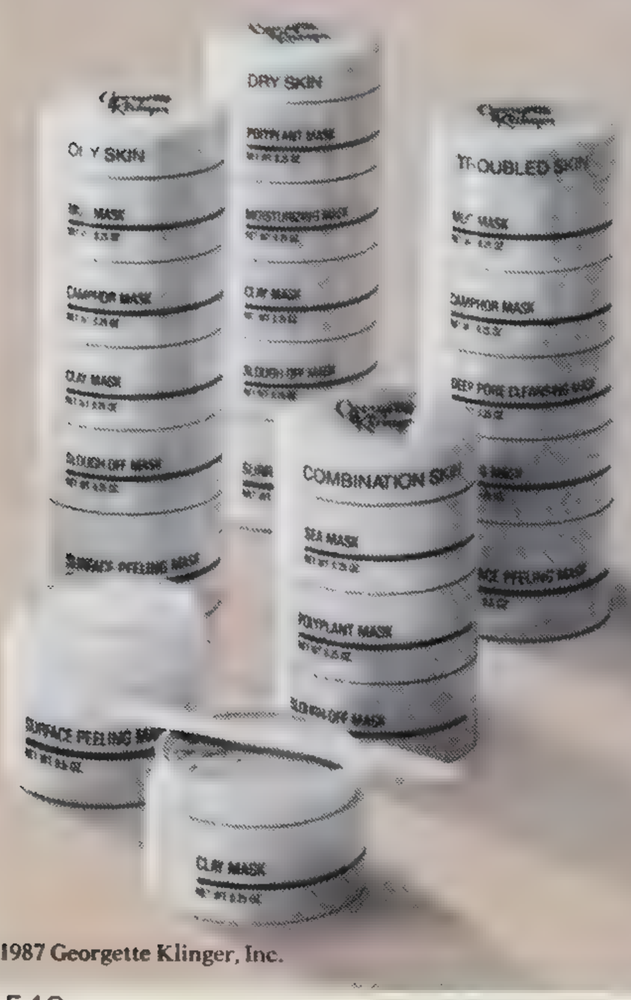

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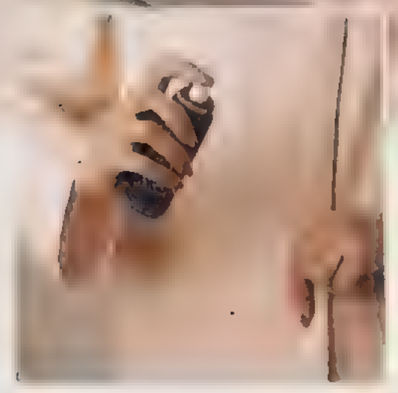

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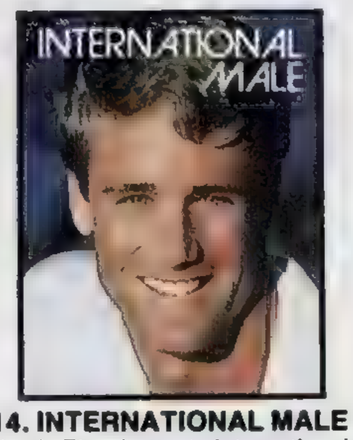

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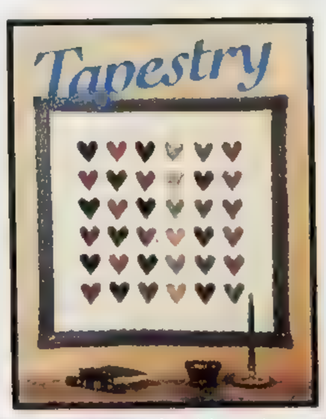

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LA COLOMBE D'OR

(Continued from page 546)

gruesome club sandwich in the history of club sandwiches poolside at the Hôtel du Cap in Antibes. We didn't care: What did paying $100 for an afternoon of swimming and modest lunching matter? Where else could we dive off Eden Roc into a warm sea and float out to a raft covered with white carpeting? Where else could we sit near middle-aged men surrounded by groups of radiant young women, lounging topless, adoring, at their feet? We were at a hotel Scott Fitzgerald immortalized and Joseph Kennedy, Sr., immoralized. We were happy.

Pulling ourselves from the brink of sybaritism, my husband and I decided it was time to get some culture, to see some of the Riviera's justly celebrated little museums. This turned out to be a not-so-easy trick. Because the French close their museums for at least two hours, and often more, for lunch, and because we lingered over breakfast at La Colombe d'Or until midmorning, we more than once arrived at some charming gallery only to be greeted by firmly closing doors. What could we do but have lunch, too? In this manner, we gained an inordinate amount of weight while missing the Fragonard Museum in Grasse, le Musée Chéret in Nice, the Cocteau museum in Menton, the Léger museum in Biot, the Rothschild museum in St.-Jean-Cap-Ferrat, and the Musée National Picasso in Vallauris, which supposedly—who could know?—boasts a mural reminiscent of "Guernica."

We did make it to the Maeght Foundation in Saint Paul itself—a first-rate museum at least partially responsible for the tourists clogging the cobbly streets of the village. Since I have never been in a dental office that didn't display a poster from the Maeght Foundation, I somehow expected something lowbrow from the place, something in keeping with lectures on flossing. I had the snob's comeuppance: the museum is wonderful—set on beautiful grounds, very modern, very open, with some fabulous Giacometti figures and a gloriously sexual Miró sculpture garden.

Perseverance paid off at the Matisse Chapel (Chapelle du Rosaire) in Vence, which, of course, was closed the first time we visited it. Sitting on an ordinary suburban street, the chapel, attached to a convent for an order of Dominican nuns who cared for Matisse during a long illness, is blessed by its simplicity. The stations of the cross are drawn as if by the hands of a child; the windows, made of bright yellow, blue, and green glass, catch the light and still the mind. The chapel is, in the true sense of the word, miraculous, and a visit to La Rosaire, no matter what one's belief or nonbelief, is a religious experience.

But then, for hedonists at least, any visit to the Riviera—and to the garden of earthly delights that is La Colombe d'Or—is a slice of heaven. It made a believer of me. ▽

VOGUE, September, 1987

CROSSINGS

HAROLD

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THE CIPRIANI LIFE

Easy luxury and water, water everywhere at the ultimate resort—all this, and Venice too

BY BARBARA KAFKA

Extraordinary beauty is as hard to remember as pain. I have been on Venice's lagoon thousands of times, and it is always a shock. I stand on the Hotel Cipriani boat that has come to meet me, and I stare.

Turning between the Palladian church of S. Giorgio Maggiore and the Dogana di Mare, my watery Rolls-Royce slides past the midnight dock, more remote so as not to waken sleeping guests, past the garden walls, and up to the main dock of the hotel, a perfect sanctuary of calm, quiet, elegance, with cool gardens, good food, great service, a little tennis, and the world's most beautiful swimming pool.

As I arrive, the captain of the boat and a jovial crisply uniformed man on the dock—Can one call him "a doorman"?—help me onto land. I wander up the garden path, a miniature *allée,* to enter a marble-floored, glass-walled reception area.

Even before registering, I say hello to the *portieri* (concierges), perhaps the best in Europe. With miraculous speed, they have had replaced a lens lost from crucial glasses, had shoes reheeled after my long walks, told me where to go for antique fabrics or modern glassware, patiently made maps that led me to distant churches, and directed me to famous restaurants, as well as to restaurants known only to natives.

I have stayed in all sorts of rooms and suites in the Cipriani depending on companions and the winds of fortune. Some of the suites are great indulgences with plethoras of rooms, excesses of silk, extravagant bathrooms, and hints of traditional Venetian decor—furniture whose wood is swirled in pastel Baroque twists tipped with gold. Some have large balconies overlooking—or terraces *(Continued on page 558)*

The hotel's water-borne Rolls-Royce

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THE CIPRIANI LIFE

(Continued from page 556)

"The hotel's near-yet-far location establishes the rhythm of the days"

abutting—the enormous swimming pool. Others are fairly monastic—small, white, and simple—but even these rooms will have a touch of charm, a little balcony for breakfast, or a tiny living room with a settee, and, of course, linen sheets. All the rooms are air-conditioned and have bedside bells that bring service.

But the Cipriani is not about rooms. It is about being the ultimate resort, a place of elegance and calm in the middle of a bustling city.

The hotel's near-yet-far location, a short ride by hotel boat from the madding crowd, establishes the rhythm of the days. I wake early, pull back the shutters, and have breakfast on the balcony. While the day is still cool, I pull on pants, flats—with no cars, Venice is a place for walking—pick up a hat and go down to the boat to cross the canal. From San Marco, its mosaics glittering in the early sun, I set off down one well-loved street or another in search of my morning's quotient of visual delight. Just after noon, with a sense of cultural virtue, I have threaded my way back to the dock, where I am handed into the boat and returned to the hotel.

Once there, I go to the changing room and reclaim my bathing suit, washed and dried from the day before. The pool, set between three wings of the hotel and the lagoon, is huge, translucent, and pale blue. It is Olympic size, a veritable lagoon of its own. (The story goes that the dimensions on its plans, given in feet, were misread as meters.) It is never crowded. Even the water is special, a perfect, buoyant cocktail of salt water. Some guests prefer to stretch out right at poolside, but I prefer more privacy, and have my chaise longue set on the grass near one of the pomegranate trees, small with rounded tops and pendant fruit tempting one to life in the underworld.

The Cipriani is a realm of achievement. Late in the summer, movie stars—not those of the last ten minutes, but established, international stars—arrive for the film festival. Earlier, Romans and Parisians come to escape their shuttered cities but avoid totally mindless beaches. There seem to be no poor here. Venice has always been one of the world's most expensive cities, and the Cipriani is Venice's most expensive hotel.

Late, at 2:00 P.M. or so, I think about lunch. I have an attractive if difficult choice: Do I go, wrapped in a towel, to the little lunch bar near the lagoon and choose between the daily pasta (perhaps baked gnocchi), the best hamburger in the world (heresy from an American), a sandwich, or a bite of salad? Or do I get marginally more dressed for the marginally more formal awning-shaded restaurant? My decision is based on whim and the availability of a table I like.

If I end up at the restaurant on my first day, I always eat at the buffet, with its wondrous choice of cold dishes. Perfect seasonal vegetables—tomatoes, slim young zucchini, small eggplants, baby fennel, many-colored peppers, extravagant porcini mushrooms—are lavished, whether raw or grilled, with the best of olive oil. They are dressed with some garlic, or with some strips of fresh basil, a touch of vinegar, or a sprinkling of lemon juice. There are as many as six kinds of shrimp, mussels seasoned in their shells, mussels in salads, pink and tender small calamari, olives, thinly sliced rare roast beef, prosciutto . . . . I could go on.

Later into my stay, I may have a simply cooked fish, a pasta, or a risotto. I await with pleasure the arrival of a cart on which my salad will be mixed from my selection of lettuces, radicchio, field salad, sliced cucumbers, grated carrots, tomatoes. Dessert will probably be fresh and poached fruits chosen from a similar cart—or maybe one of the waiters will peel me a fig, better than a grape any day.

If the food seems familiar to you, it will be because you have dined in New York City or Venice at a Harry's Bar. We have all heard the story, a fable almost like Horatio Alger's, of the young Venetian who worked his way up to bartender at a local hotel, and made friends with an American client who helped him to start his own bar. That energetic young Venetian, Giuseppe Cipriani, named his bar for the American, Harry. There, Cipriani entertained Hemingway and raised his family to *(Continued on page 560)*

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THE CIPRIANI LIFE

(Continued from page 558)

carry on the business. In 1949, he went on to create, with the backing of the Guinness Group, the large hotel bearing his family name. He bought a charming inn and restaurant on the island of Torcello, a boat ride from Harry's Bar, and opened a hotel in Asolo.

By the time he died in 1980, his empire had been splintered; the hotel on the Giudecca had been sold to James Sherwood, an American entrepreneur. Giuseppe's son Arrigo kept on going dynastically. He started Harry's Dolci, a charming, less expensive, less formal restaurant at the other end of the Giudecca from the hotel. In New York City, he started the restaurant called Harry Cipriani, as well as the recently opened restaurant Bellini by Cipriani.

James Sherwood is no mean empire builder himself. He started with shipping and went on to re-create the Venice-Simplon-Orient-Express. Recently, he refurbished a ship, which has its home in Venice, to take his customers on the last leg of the old Orient-Express route to Turkey. He has a fabulous hotel on Eleuthera (Windermere Island Club) and two ventures in Britain. In Italy, Dr. Natale Rusconi, the Cipriani's managing director, also oversees the Splendido, in Portofino, and the Villa San Michele, outside of Florence.

"There is never enough time in Venice to see, to do all that I want to"

Slightly woozy from food and cold white Veneto wine, I ease back into the sun to rest and swim. As the day cools off, I go to my room, dress, and once more ride to the opposing shore—perhaps for a little shopping. If I have packages, the stores will deliver them to the boat dock so that they can be whisked back to the *portieri*. After everything closes, I stop at the Piazza San Marco for iced coffee, then head back to the hotel and change for dinner.

Whether eating in town or in the more formal splendor of the hotel's main restaurant, I always indulge in a perfect Bellini (the Cipriani house cocktail of peach nectar and Champagne) or a glass of wine on the terrace overlooking the garden.

At least once, I will shuttle over to Harry's to say hello to Arrigo Cipriani and eat fish soup and a risotto black with squid ink. Another evening, I will take the *vaporetto* to the far side of the Canale della Giudecca to the Zattere ai Gesuati, where I will eat seafood on a dock that juts into the canal. My favorite Venetian restaurant is currently Da Fiore—full of Venetians, the very best seafood, and a certain quiet elegance. Corte Sconto is noisier and more informal and may by now attract a good number of tourists. Alla Madonna is a Venetian businessman's (and his family's) restaurant—good, noisy, with ample portions and a vast array of seafood. Here, I had the tiniest squid fried whole—fabulous! La Furatola is more contemporary in feel, small and very good—again for a meal of white wine and fish. I try to reserve one of the two little tables on the balcony that hangs out over a canal.

If I am walking around the city, I will stop at the characteristically Venetian cross between a *tapas* bar and a sandwich shop. In addition to good local wines from a spigot, there are tiny sandwiches, often open-faced, and an assortment of sea snails or sardines in *saòr* (served cold in an onion vinaigrette). A few good sandwich shops are E do Mori, near the market, where you will stand while you snack; Da Million, where you will take your cool finds to tiny tables; and La Vedova, off the Strada Nuova.

There is never enough time in Venice to eat at all the places I want to eat, to see all that I want to see, to chat or sun or swim or shop as much as I want. When it comes time for the last boat ride that escorts me back to the airport, it is sad indeed. I remind myself that, next year, the Cipriani boat will meet me again. And I will stare as if I've never seen Venice before. ▽

SANDRA RUSSELL CLARK

VOGUE, September, 1987

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VIEW

Couture
PARIS/ROME

The Week That Was

YSL plumage

Chanel's suit to watch, left . . . the ultimate P.M. at Ungaro

And what a week!—high on anticipation. Endless celebrations. In keeping with couture tradition—and craftsmanship—entrance-making fashion—opulent, operatic, glorious. On these pages, the highlights

P.M. DRAMA: NECKLINES TO HEMLINES *Right: Short/long Ungaro*

Sweeping gestures:
At Chanel, below

HEART-FELT CHARM
Symbol of the hats—and hearts—of Paris: YSL's brilliant red, left. . . . Lacroix's "sweetheart" bareness, above

(Continued, page 568)

GUY MARINEAU, ROXANNE LOWIT

KRIZIA

FOTO GIOVANNI CASTEL

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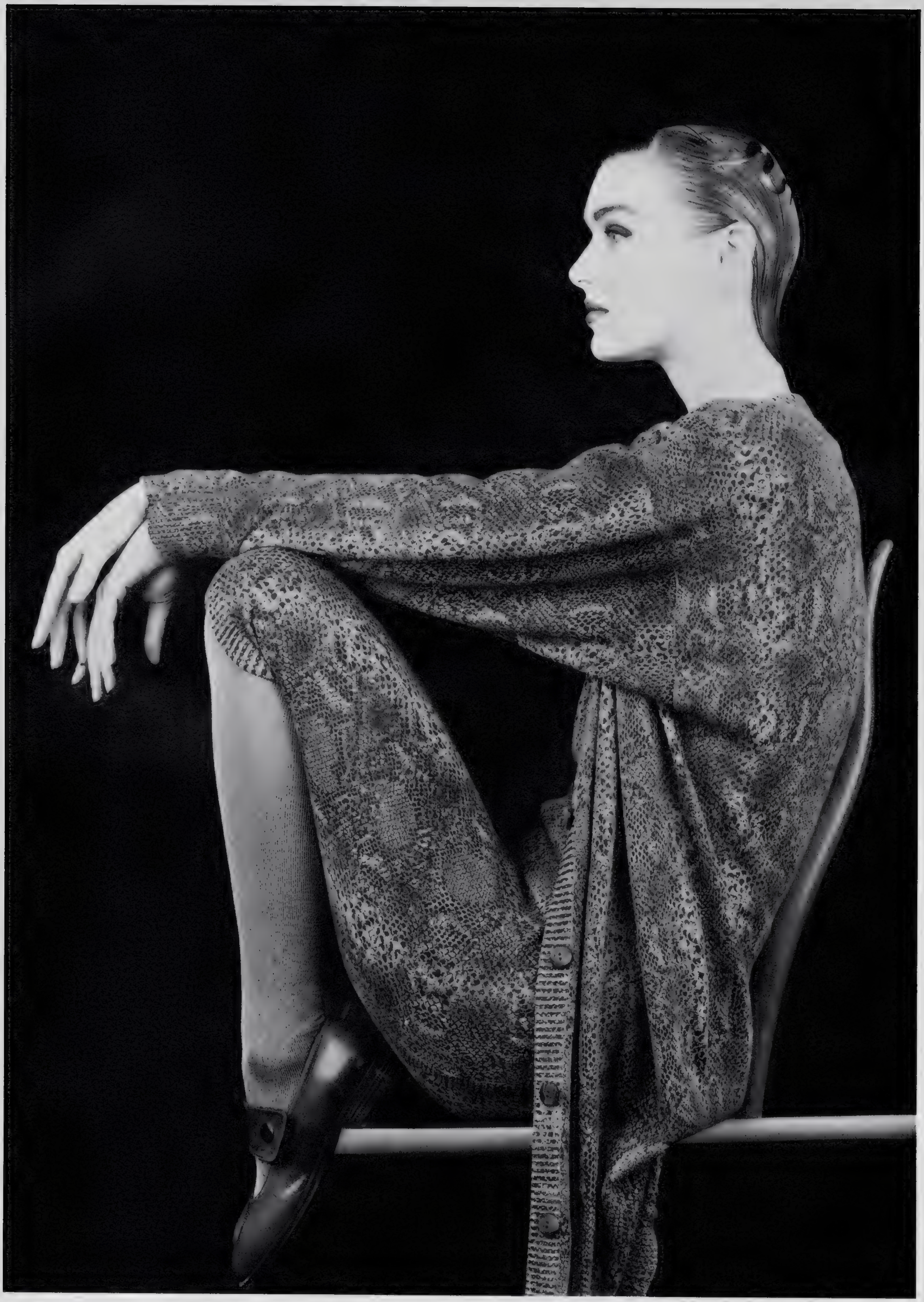

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FOTO GIOVANNI GASTEL

KRIZIA AT GARFINCKEL'S WASHINGTON D.C.

1

At her latest collection, Maryll Lanvin was smiling,

3

lost in her imaginative world of colours,

2

but she was somewhere else,

4

designs, shapes and materials.

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VIEW Couture: The Week . . .

France's most fêted face, center: Christian Lacroix

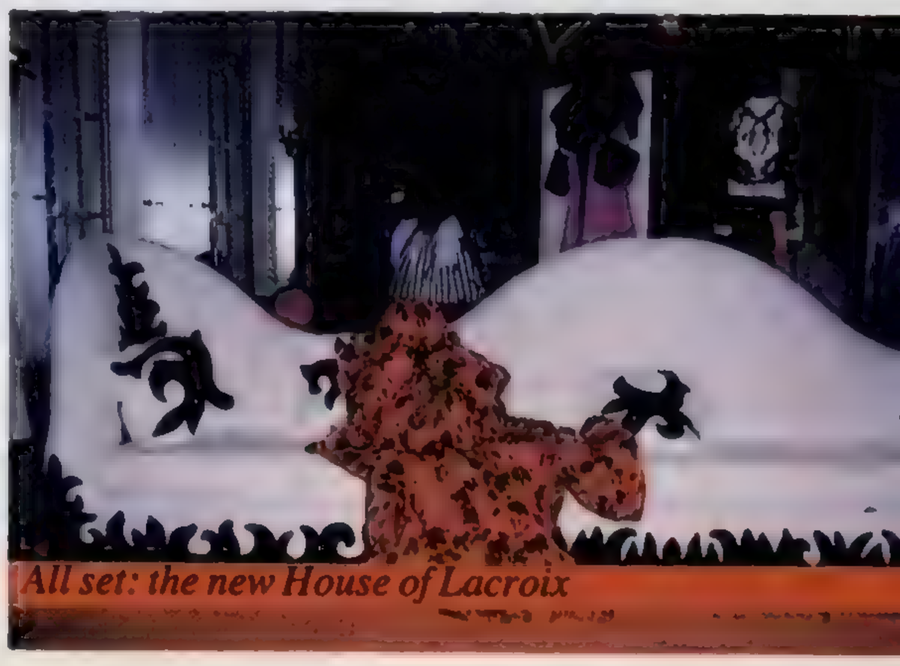
The house that Lacroix built

Patou designer Lacroix goes it alone. . . and not since YSL opened his own couture house twenty years ago have the be-alls of French fashion been so abuzz

Couture according to Lacroix: "Uniqueness, astonishment, innovation"—a windswept dress, below, a beaver choker

SIGNS OF LACROIX: The sun-drenched colors of Arles . . . gilded twigs—on a hat, chair, or bag . . . fichu necks . . . satins that catch light . . . wit . . . wonderful furs

True believers got teary-eyed; women —the ones who buy—got to Paris a day early. For Lacroix's first show under his own name, the fashion beat: offbeat . . . Provençal . . . close-to-costume . . . wholly charming. *("View" continued on page 582)*



All set: the new House of Lacroix

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VIEW Couture: The Week . . .

All about Yves

The bride wore ostrich feathers!

Says YSL: Couture is "quality, technique; modern clothes a contemporary woman can wear"

Left: YSL's modern suiting

Why YSL? Because among all the whipped-cream dressing, he divided night from day . . . made a famous jacket better—in black, with a turtleneck . . . clipped bird of paradise to an evening shoe . . . played color off color . . . .

Straplessness: pure, quite perfect

The ultimate seen: YSL's front row

FINE FEATHERS

Details: Plumes, new greens, by day or night

ROXANNE LOWIT, GUY MARINEAU

The audience "dressed," a new Senegalese model —Sadiya—was discovered, flowers bloomed onstage

("View" continued on page 586)

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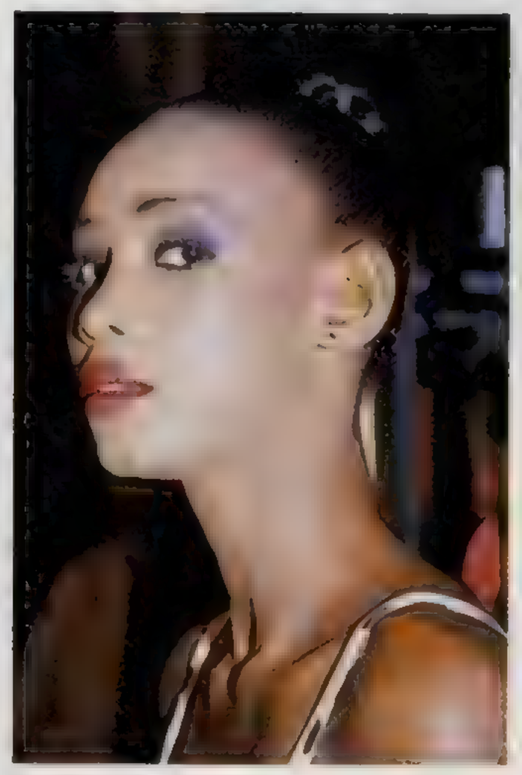
ADRIENNE VITTADINI

VIEW

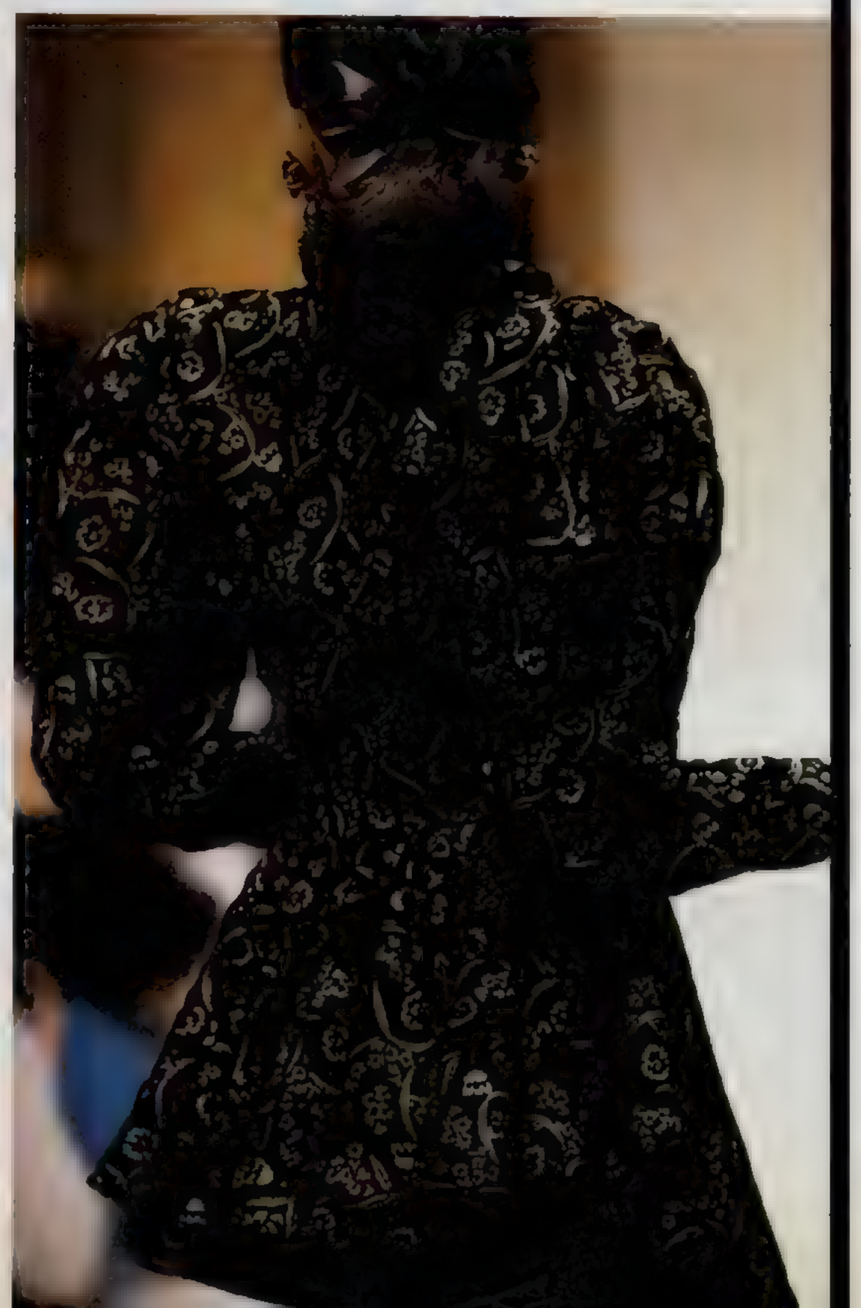
Couture: The Week . . .

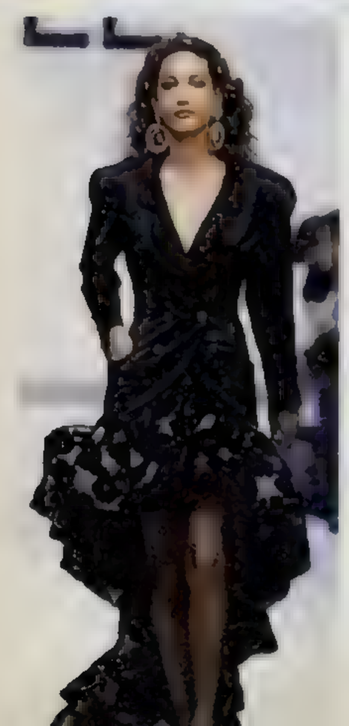


raves

New faces & places, headline makers on the runways and off

Lesage: timely fantasies





Paris discoveries . . . *newly minted green —at Ungaro, top . . . Lacroix's feather "ponytail" . . . Sadiya, top right, newest model . . . the just-opened Lesage boutique. Ungaro's dandy of a jacket, right; Chanel's P.M. tailoring, left.* *(Continued, page 594)*

GUY MARINEAU, ROXANNE LOWIT

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VIEW Couture: The Week . . .

Is couture relevant? Simply riches? Showstopping or showing off? Here, in 1987, how the players play it: what couture means to designers. . . .

For the fun of it: Ines, backstage

What's in couture?

Says Valentino: "Great sophistication . . . dresses that you cannot find easily nor forget easily." In '87: his long/short chartreuse, right

Bohan/Dior: "Clothes women will buy" (see below), "not for a headline"

Ungaro: "Living dangerously . . . it's magical." Magic, below, in lace

Lagerfeld: "It must be fun, modern, young, impeccably made." Above, Chanel fan

Ready and waiting: pre-show at Dior

Ferre: "Something special in every way," as special as a sable wrap, above

("View" continued on page 612)

GUY MARINEAU, ROXANNE LOWIT

Sensitive Skin? Calm and DeSensitize.

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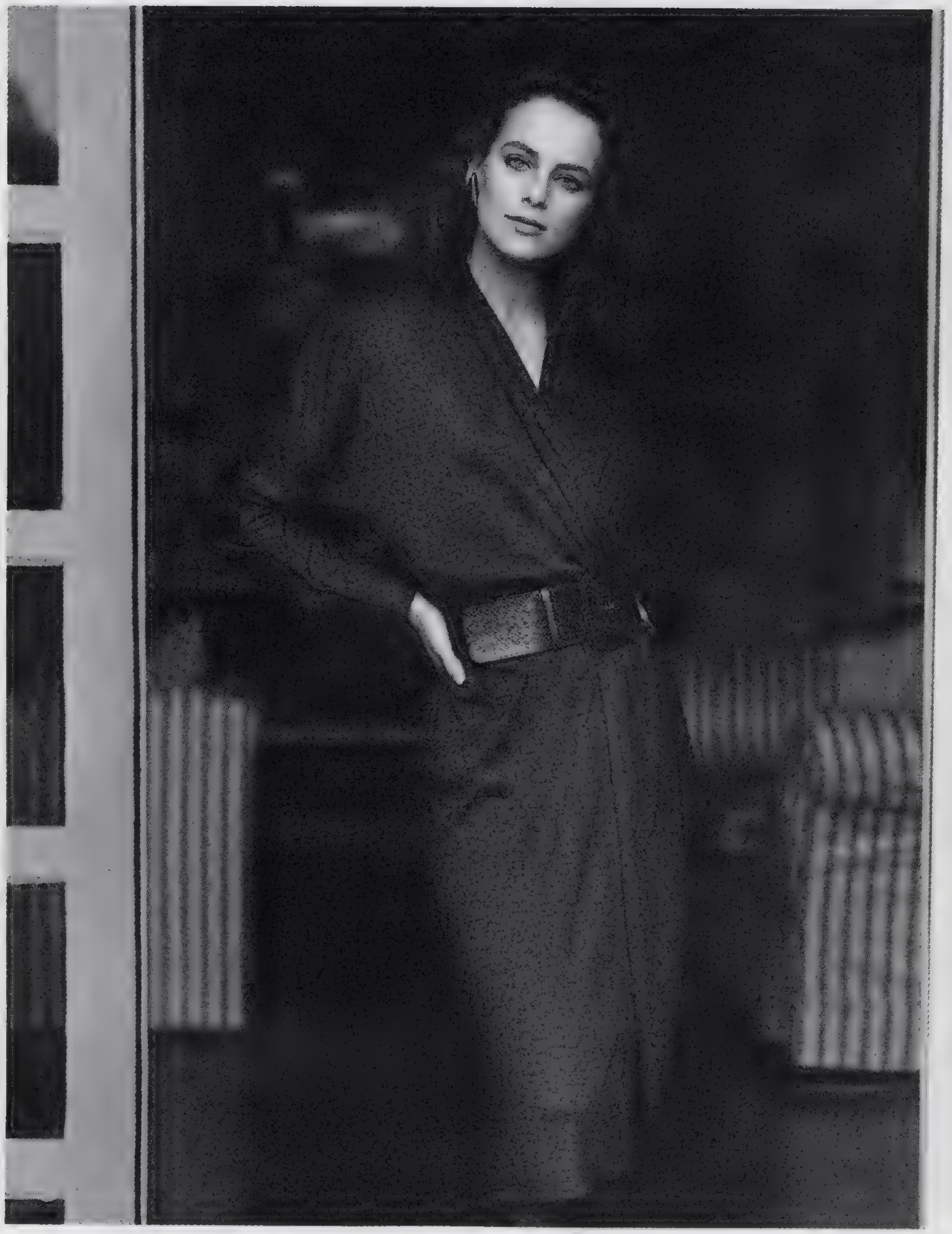

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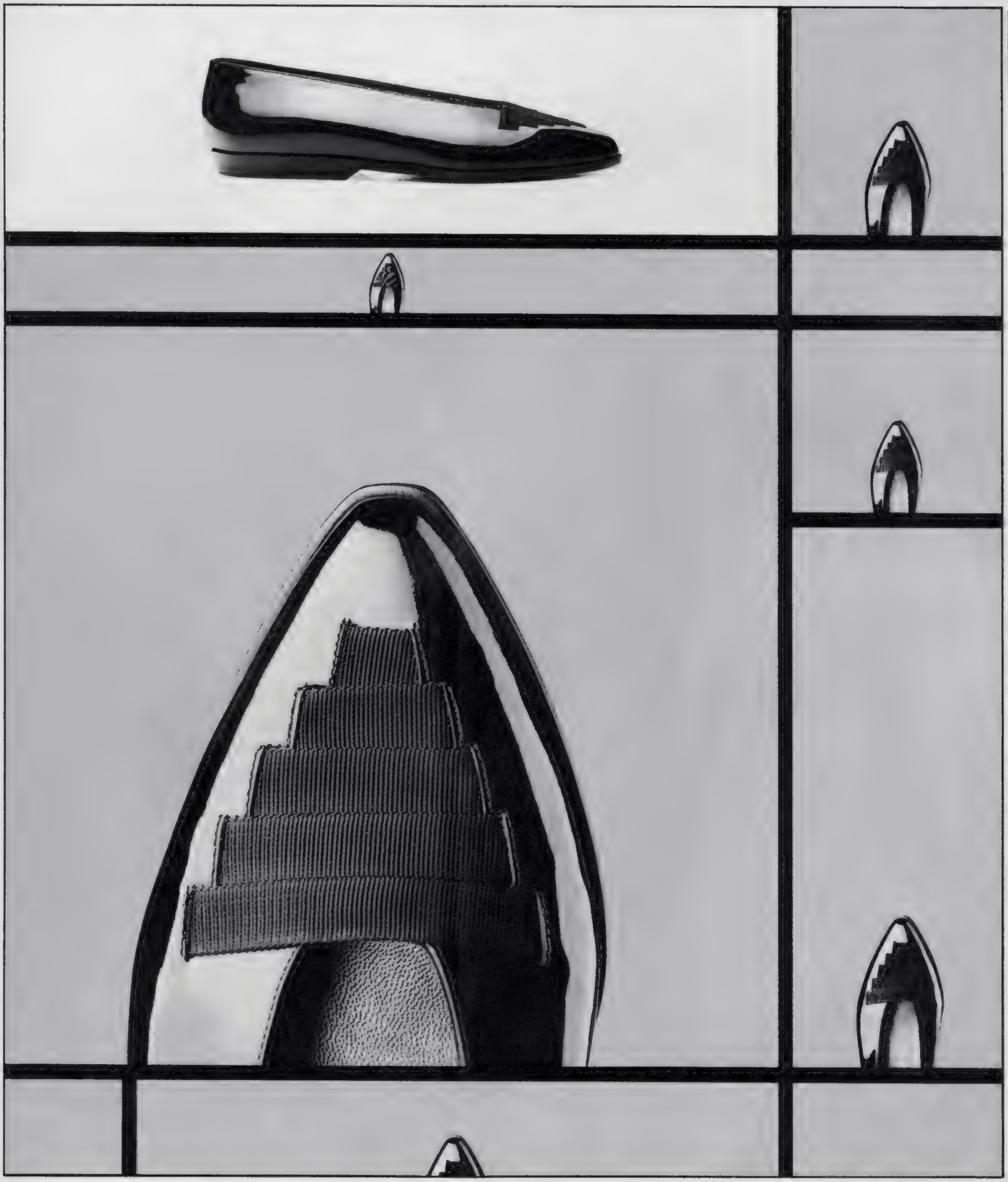

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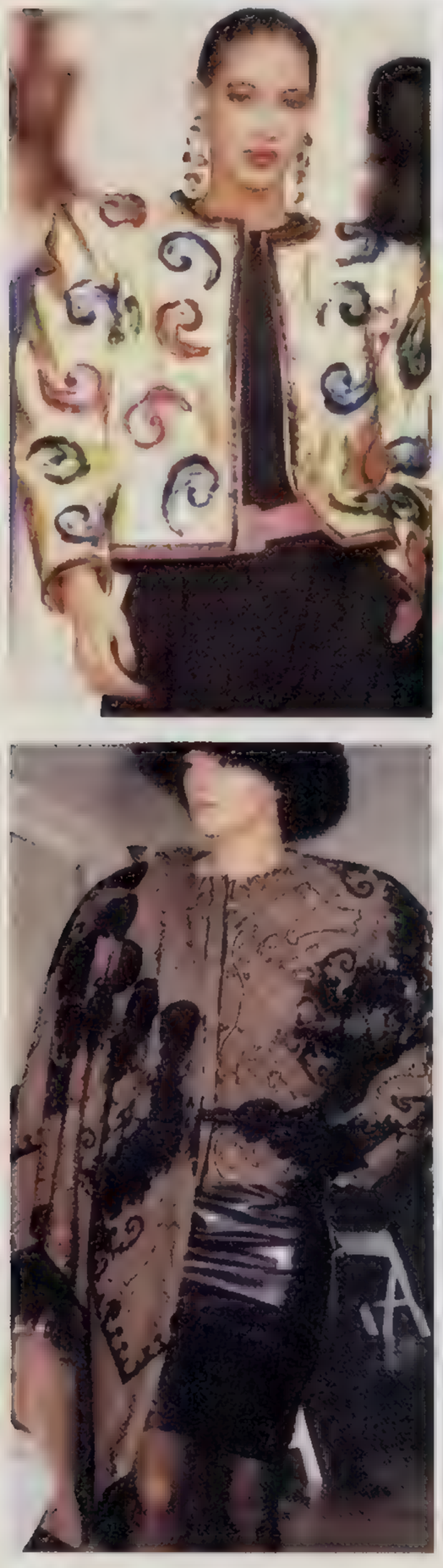
VIEW

PAISLEY DAYS

Winter prints of an opulent order: new Paisley dressing

It's always been considered the most luxurious fabric,'' says Gloria Sachs, a designer fully versed in fabric luxuries herself. ''A Paisley shawl, in Victorian times, was the most important part of a bride's trousseau.'' In our times, new riches stand out: Romeo Gigli's cocoon coat for Callaghan; YSL's jewel of an evening jacket; even Paisley leather luggage at Etro. *(''View'' continued on page 620)*



Paisley, at Kenzo, top and above. Above left: jeweling at YSL; above right, Valentino quilting. Left: at Gloria Sachs; right, Blass dinners.

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VIEW

Off-the-street chic

BY TAMA JANOWITZ

When everyone wears a costume, all become fashion stars—

in quirky, personal (at times charming) dressing dramas

We have sometimes spent many hours dressing, changing outfits, putting on makeup, trying out the suitability of ten different pairs of shoes only to come to the realization, on the street, that we are dressed exactly like a prostitute. Cars have slowed to a crawl, the male passengers leering out the window; the taxi driver has made remarks such as, "On your way to work, honey?"

Now, we feel there is nothing wrong with dressing ourselves as a prostitute, provided that this costume is chosen with deliberate humor and irony. Humor and irony: that is what clothing is all about.

The thing is, once upon a time, "fashion" had to look a certain way. In the 'twenties, it was the flapper look, which meant low-waisted dresses and bobbed hair. Then, there were the 'thirties of suits and nipped waists, and padded shoulders, and strange hairstyles, and heavy lipstick. Other periods followed. The New Look, with big flowing skirts on dresses, and then the 'fifties, with those soigné Avedon models with long necks gazing coolly at lurking elephants. When we think of the 'sixties we think of mini dresses and white lipstick, and later on the flowing Indian print dresses and Woodstock look with dangling earrings.

So when we look back on the past, we can come up with all this visual information about how people looked in certain periods. And we also think about the movies, and how our favorite movie star looked—like Katharine Hepburn with her mannish outfits and Marilyn Monroe with those red lips.

Now, a lot of times when we look at the movies, movies which were made some time ago about other periods even longer ago, we think to ourselves, "They surely must have gotten 'The Look' wrong."

Let's say we're watching a Western, and it was filmed in the 1960s and was supposed to have taken place in the 1860s. And we think to ourselves, "Surely this cannot be right. Surely women in the 1860s didn't wear pink lipstick and blue eye shadow."

Of course, we have no way of knowing, for we have no color fashion layouts dating from the period. Yet somehow the feeling is wrong, and now we can look at the movie and see the humor of the situation.

When we look at the work of what many designers are doing nowadays, we see that a lot of the time they are not creating a new look but are judging and reevaluating the past—either a real past, or a movie past, or a fictitious one. We see Jean-Paul Gaultier with a French Revolutionary look, Yves Saint Laurent doing a peasant/gypsy look, a new young designer such as Katy K. doing a cowboy look straight out of *Oklahoma!* There are ad campaigns promoting the look of Texas in the 1950s—Guess? jeans. Even what Ralph Lauren is doing is a kind of parody, perhaps so subtle as to be imperceptible to most people, of what we imagine Philadelphia Main Line folks to be wearing.

> Humor and irony: that is what clothing is all about. About reevaluating the past, fact or fiction

In some very major way, fashion has changed, for it would appear that in the old days—let's say 1910 when the look was the Gibson Girl and the bustle (or whatever it was called) seemed to be worn in front on the chest—one surely could not get away wearing the clothes of twenty years earlier, when the bustle appeared on the derrière.

But now, in this day and age, a person with some imagination but without a lot of money might easily go to a thrift store and pick up a sheepskin vest circa 1972, decorate it with a lot of borrowed rhinestones and war medals, and then put on a pair of bicycle shorts, and go out for an evening quite charmingly and amusingly dressed.

We are in a period when a person with some creativity can easily put together a personal and quirky look that stands out and yet is part of the whole: my friend Wendy Knox-Leet, for example, bought chamois printed in a zebra pattern and cut it into leggings, held on with Velcro. Or my friend Paige Powell, who might appear one evening in a blue blazer and wool skirt and flat slippers, a young career woman on her way up, and the next in a taffeta ballgown or layers of antique Japanese kimonos.

Just as there are many young jewelry designers who one week are creating massive faux-pearl Elizabethan collars and the next week fabricating Egyptian-style headpieces and earrings, now what a person appears dressed as one night may not necessarily be whom she chooses to dress as the next. At a dinner party or a museum opening, it is customary to find one of the guests may be dressed as Gilda, another wearing a real Chanel suit with masses of fake jewelry, and someone else in a motorcycle jacket and thug boots. This is because each person has, in the back of her head, something dimly remembered from the movies, or from TV, or from some fashion magazine. And since it is not from *this* time, the attitude, the style, is always filtered through humor and irony. If we choose to wear a denim jacket, then it will be a size too small and loaded down with jewelry as if we had walked into Tiffany's and selected the entire main floor. And if we are wearing a vinyl bustier, then it will look partly Frederick's of Hollywood and sci-fi and maybe also slightly London of the Sex Pistols-Punk era. The point is, it's perfectly all right if we happen to go out dressed as a prostitute, provided that this is the look to which we aspire. Then we are wearing it jokingly, and with panache. The disaster would be only if we had hoped to look respectable, and ordinary, and then once outside discovered the bitter truth, as has unfortunately happened to us heretofore.

Now, when each of us is wearing a costume, each of us becomes the star of our own lives. We have become the director, the principal actor, the costume designer, and the script writer. And what this leads to is a kind of giant performance art, and this makes life a lot of fun. Because, once each person has become a star, then there is no real need to *be* a star, and then there is no more of the frantic feeling so prevalent today: the need, the wish, the desire, to be on the cover of *People* magazine or to appear in some gossip column that nobody will ever read. This idea—that life is a performance and we might as well enjoy the spectacle and contribute to it on a daily level—this idea is a nice one, and is also maybe a sign of humankind's evolution, since it has to do with Live and Let Live, a pleasant thought altogether.

("View" continued on page 622)

Tama Janowitz's *"A Cannibal in Manhattan" (Crown), will be published this month.*

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VIEW

STAGE PRESENCE

Fashion designers go dancing

"I don't like to design *Dynasty* clothes," says Giorgio di Sant'Angelo. "Only clothes that move! Lena Horne jumps onstage, needs things that perform, that can be washed and worn the next day. With Mick Jagger, it's the same." Not surprisingly, Sant'Angelo has designed for Horne and Jagger for years; this spring, to outfit American Ballet Theatre dancers, he simply changed colors of his bodywear. As more designers get into the act, performance clothes are acquiring some snappy labels. Hanae Mori makes soft, floaty gowns for La Scala's *Madama Butterfly*; Ferragamo for Dance Theater of Harlem. A benefit this winter to replace New York City Opera costumes destroyed by fire drew sixty-two designer "names"—from Anne Cole to Oscar de la Renta.

("View" continued on page 641)

Above: Sant'Angelo leotard; far left, Versace "Salome" for La Scala. Near left: Marc Bohan design for Monte Carlo Opera's "Orpheus"; below left, Ferragamo Dance Theater of Harlem asymmetric blues. Bottom right: Kamali Twyla Tharp pyjamas.

MARTHA SWOPE, MARC BRYAN-BROWN PHOTOGRAPHY © 1984
Sketches: GIANNI VERSACE, MARC BOHAN

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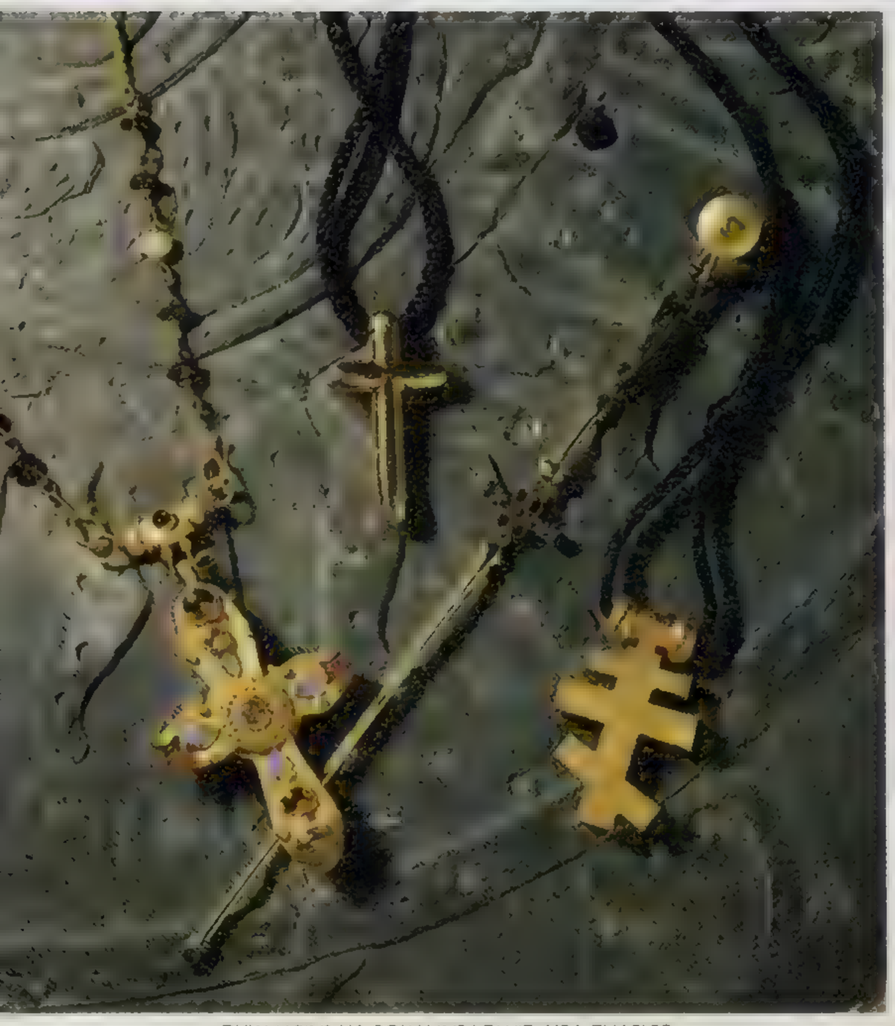
VIEW

Dressing Ascetic

Dark. Draped. The intellectual, "other" side, now, of fashion

Italian Romeo Gigli may be focusing the idea with his stark, body-conscious clothes; but other designers, too, are paying homage to a new fashion esthetic—with draping (Marc Audibet, *right*), cowls (Yohji Yamamoto, *below*), or columnesque dresses (at Callaghan, *bottom right; center*, Commes des Garçons). The result? Decidedly "monastic." *("View" continued on page 660)*

New ornaments, below left: from left, Steven Adler jeweled cross; cross on a cord from Paloma Picasso; Laurence De Vries scepter; Kieselstein-Cord sculptural cr



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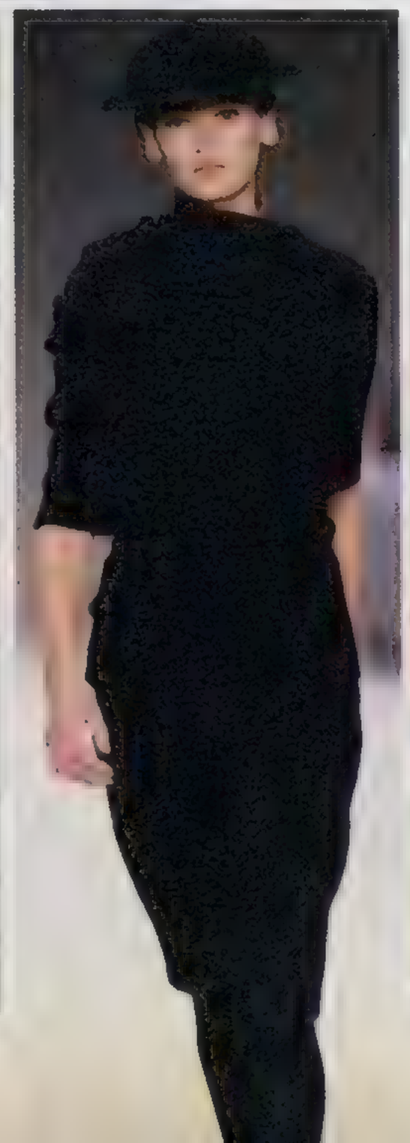

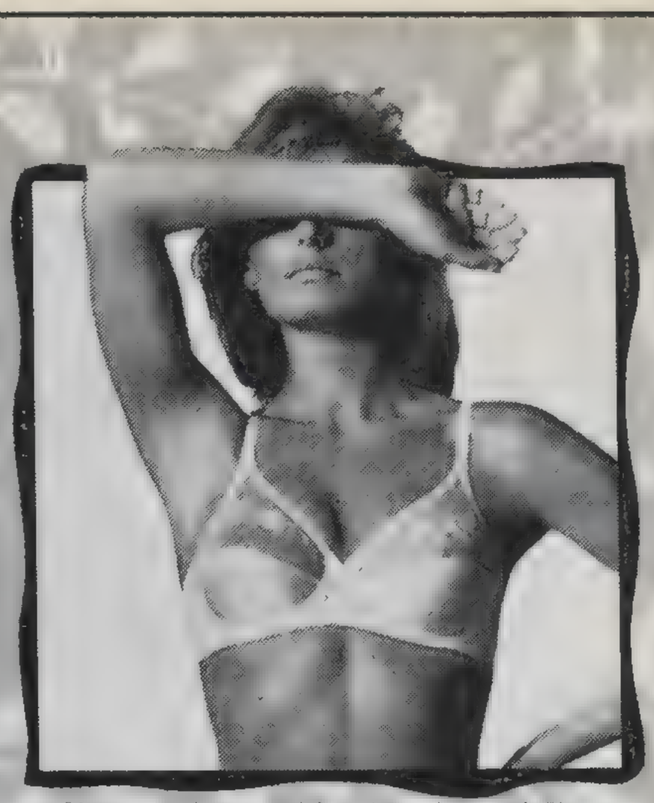

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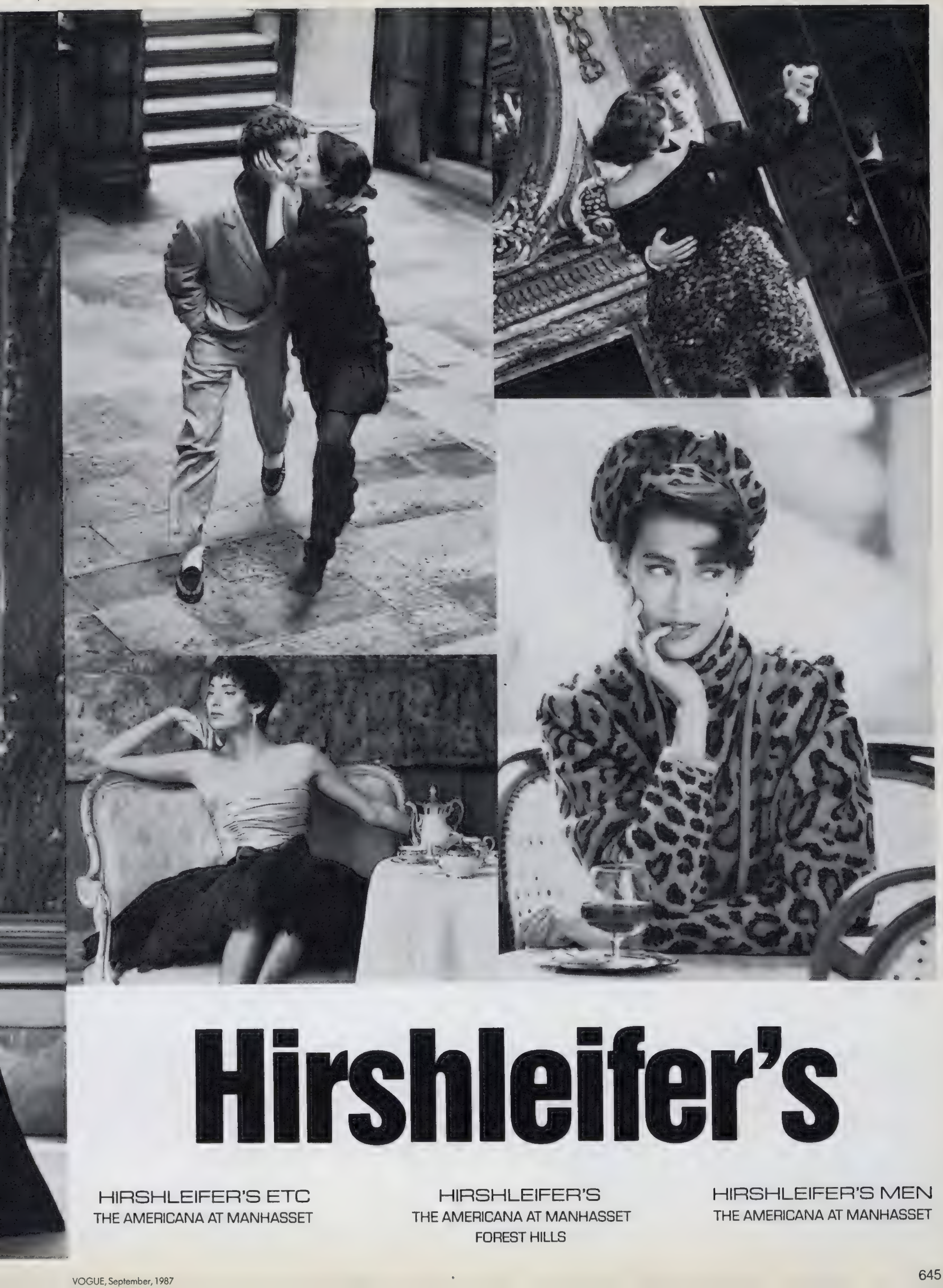

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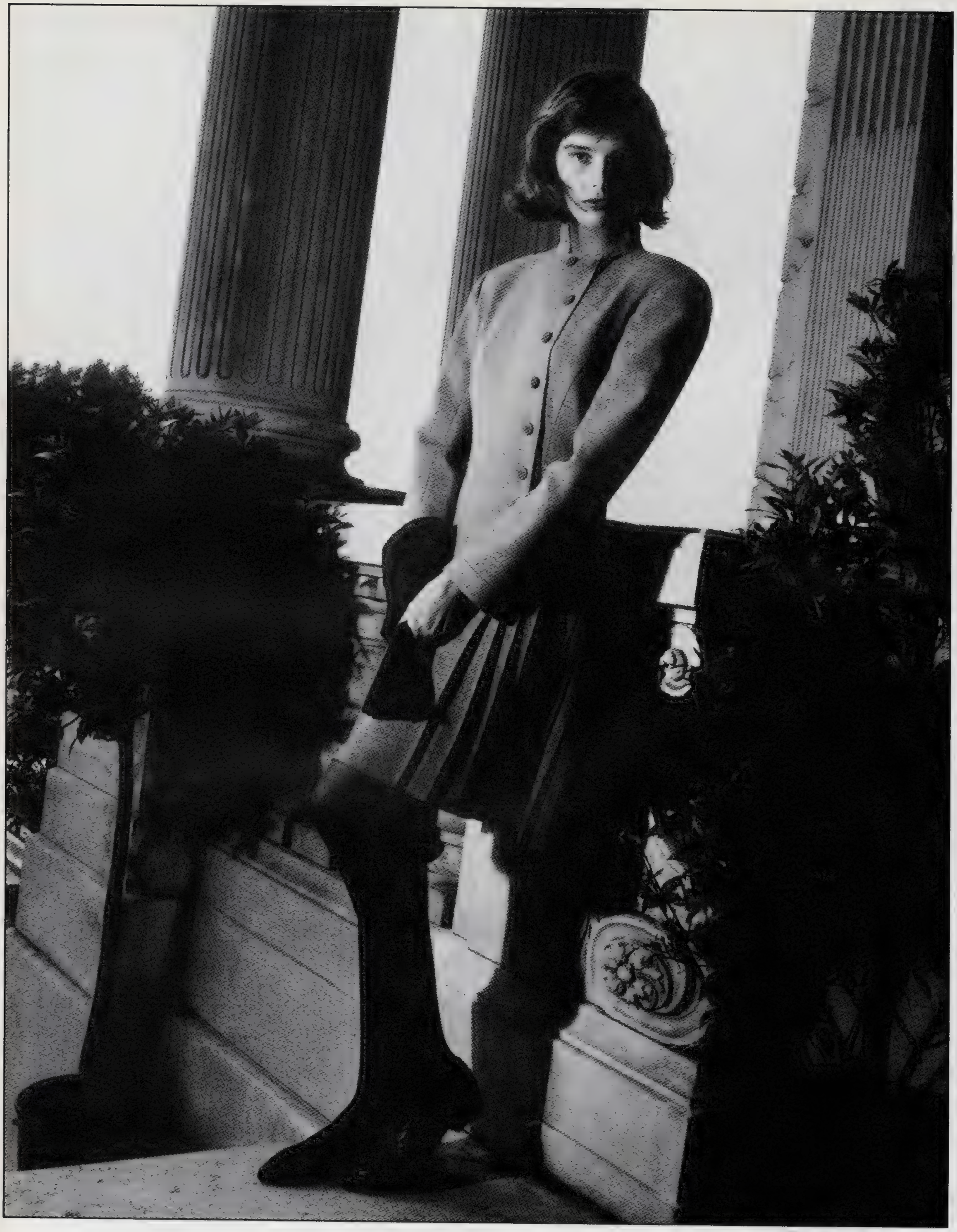

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VIEW

Fashion Shakers

Chic, celebrated, even today's top designer crowd falls for a good pinup . . .

. . . Carolina Herrera

Mary McFadden has hers in view of her desk. Geoffrey Beene, Oscar de la Renta, and Carolina Herrera do, too. The familiar picture? President Reagan, at whatever White House do, glad-handing each of these designers. Photographed more than often themselves, fashion celebs still aren't above star gazing. "There's a certain status to it," admits Carolyne Roehm, after her fourth D.C. trip. "You're asked to the White House for a reason, not just 'cause you're a nice guy."—"View" contributed by PAUL SINCLAIRE, LESLEY JANE NONKIN

. . . Mary McFadden

. . . Geoffrey Beene

. . . Bill Blass

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VIEW people in fashion are talking about what's coming...

Winners: fall finds in suits, littlest black dresses, legs . . . fashion newcomers, newsmakers . . . couture viewing . . . best in brights

People are talking about . . . the appeal of a dress: quite specifically, a dress that's small on the body, short, and made of a stretch knit. With the simplicity of a leotard, it works as a base under jackets or on its own. Who makes it? Romeo Gigli, in wool crepe; Donna Karan and Calvin Klein, with a crewneck or turtleneck top and a small high-waisted skirt. When they're in black wool and stretch, Calvin Klein's pieces combine to make the shapely dress of the year. . . . What's happened to the dress-for-success suit? For fall, for some highly stylish working women, it's in a black and white check at Calvin Klein Classics and Cathy Hardwick. Crisp and curvy, these suits have come a long, long way from menswear; skirts are above-knee and rise high on the waist, jackets are cropped. They do look great with white shirts. . . . The inimitable little black dress is likely to be black velvet—decidedly above-knee, sometimes strapless. Some of the best turn up at Ralph Lauren, Byblos, Mary Ann Restivo, Danny Noble, Calvin Klein. Ungaro, too, shows a couture fondness for velvet dresses.

The designer best known for putting women into body-conscious knits—Azzedine Alaïa—is now turning his eye, too, to men's dressing. This fall, Azzedine men first arrive in the U.S.: signature raincoats, tops, dulled colors, and plenty of knits. . . . Comme des Garçons designer Rei Kawakubo first created furniture to furnish Comme des Garçons's minimalist stores. This month, her architectural tables, chairs go on sale at Comme des Garçons in San Francisco.

"Crisp and curvy, fall suits have come a long, long way from menswear. Skirts are above-knee, but there's still a white shirt"

Karl Lagerfeld, for night, makes shorts of black lace for Chanel winter couture. Carolyne Roehm and Calvin Klein make small fitted evening skirts of it. In a season for evening lace, Donna Karan goes all-out—with lace body suits, scarves, a sleeveless top to go under all her city suits. Says Donna, "Lace is precious, an old friend. It dresses up a suit and adds a timeless quality." . . . What's new? Yves Saint Laurent Bijoux produced by Cartier, a new quiet pairing up of two of the biggest names in worldwide fashion today. That means, starting this fall, new costume jewelry from YSL—plus some of the classic jewelry pieces that Saint Laurent has become known for. Translation: big chunks of "gold" chains, coïn charm bracelets, sizable colored "stones." In the same way that YSL knows ready-to-wear clothes, he shows a strong bent, too, for costume jewelry. . . . What's new at YSL in New York is the reopening of the Madison Avenue boutique, newly revamped and now carrying some additional goodies. The YSL shoes formerly sold only in Paris are now available at the New York shop. New there, too: couture-collection accessories—never before available outside YSL's Avenue Marceau salon.

Going shopping? Tiffany & Co. opens this fall in Munich, West Germany. They've the experience—150 years in New York City. . . . Few people can indulge in attending couture collections, but for all stay-at-homes this month there's *Haute Couture: The Great Designers*, an hour-long television documentary on PBS (September 15 at 10 P.M.). With runway, models, designers, women clients, the show gives an overview—of the clothes and carnival that's, twice a year, couture time in Paris. . . . This season, some of the most interesting things happening in fashion are happening in bright color: judiciously used, giving a bit of charm. Bright finds: a pink Spencer jacket at Anne Klein II; a taxicab-yellow leather skirt from North Beach Leather; André Van Pier's fuchsia or fluorescent short, straight skirts in satin.

FIRST CAME THE DUCHESS OF WINDSOR JEWELS; NOW THERE'S THE DIANA VREELAND AUCTION. TO BENEFIT AIDS RESEARCH, NEXT MONTH VREELAND IS PUTTING HER PERSONAL COLLECTION OF COSTUME JEWELRY ON THE BLOCK AT SOTHEBY'S NEW YORK: "CLASSICS" STOCKPILED THROUGH THE YEARS FROM THE LIKES OF CHANEL, KENNETH JAY LANE, AND YSL. FOR A GOOD CAUSE, SOCIAL TYPES AND SOCIAL BIDDERS INVITED.

In a fall season for short skirts and woolly tights (Stephen Sprouse, for one, is making tights in cashmere), Fogal offers up some of the woolliest legs around. Calvin Klein, so the story goes, liked the look so much that he put them on his fall runway models. Other designers, also showing then, couldn't go with them: it seems Calvin bought up all the Fogal wool tights in NYC.

Sleek, simple design sells, it seems—or so it's hoped at Movado. This maker of the spare "Museum Watch" is now working on streamlined luggage, leather items, bags, and jewelry, too. . . . For all not-fully-serious businessmen, J.G. Hook has the perfect accessory to grey flannel: a twill tie with Mickey Mouse embroidered on as the discreet decorative element. . . . Accessories, more and more, are the name of the fashion game, and no one brings a more interesting name to this world than Robert Lee Morris. Jewelry designer, creator of ArtWear, Morris this fall is making his first—sculptural—belts and hair ornaments in matte, modern metals. —KATHLEEN MADDEN

Montana

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Lina Lee

Karl Lagerfeld

Bergdorf Goodman

I. Magnin

Calvin Klein Coats

a different slant on fall

However you approach this issue—looking for an overview of fall or pure "news," looking for fashion replacements or something truly out-of-the-ordinary—there are certain things to know at the outset. That our view of the season is slanted a particular way . . . that the best of what's new has to fit different criteria today . . . and that our choices from the New York Collections were made with those considerations in mind.

Starting point: a different thinking—a strong emphasis—on day dressing. That's still the priority. The demand for real "answers" doesn't vary. Always wanted: what's appropriate, workable, attractive. But how that demand is met does change. The best way now—with a new understatement in dressing . . . with clothes that are minimal, low-key, almost uniform in their simplicity. Nothing is ever exaggerated or overdone.

The best daytime choices . . .

- A jacket, naturally. Longer. Shapelier. Slightly fitted in at the waist.
- A new shorter skirt—high-waisted, small-bodied, easy to move in. To wear with a jacket or a matching top that adds the appropriate degree of finish.
- Newest on the scene: the coat dress. Sharply tailored, clean-lined, it becomes a perfect suit equivalent.
- Shared by all of the above: crisp, clean textures—often with the "plus" of stretch. And dark, subdued coloring—black (still very much in evidence), charcoal, deep blue.

With this dressing as a "base" for day, color comes into the picture differently . . .

- as a quick hit or accent . . . in a glove (the season's hottest accessory) or bright muffler . . . or the wit of colorful animal pattern for a belt, handbag, or high-heeled pumps.
- as a way to change the character of something familiar. There's a big difference between a jacket in grey tweed and one in citron or teal cashmere.
- as an alternate way of dressing—or a welcome change of pace. The coat dress in red gabardine instead of grey . . . a streamlined suit in red stretch fabric instead of black.
- as a subtle enhancer . . . in the most appealing new "lightened" makeup—gently shimmered, sheer.

What doesn't work as well this fall? . . . There are a number of things-to-avoid:

- Anything too soft, too knitted as a working/daytime standard: you lose the line, the precision that defines the best of this dressing now.
- Any skirt that's too long—instant droop, instant aging. Shorter lengths (from the top of the knee upward) not only look better, they *are* better with the season's new tops and jackets. (The reason—in a word—proportion!)
- Anything with shoulders too exaggerated. Quick tip-off: if you can grab a handful of "stuffing," you've put your hand on the wrong thing.
- Anything too separates-y looking: there's a sleek, all-of-a-piece quality to the best looks.
- Anything too tough: menswear stripes, plaids, checks are all highly appealing this fall; menswear tailoring is not.

In this context, "a good coat year" takes on new meaning. It isn't a question of one key cloth coat that's strong everywhere . . . but a range of interesting—very good—coat textures that add another dimension to dressing: leather, shearling, rubberized cotton, fur, along with wool, cashmere. The shape for coats to be in: a shape that's strong-shouldered, straight-falling, roomy enough, short enough. (To give you an idea of how short: what was once a 7/8-length coat is now a new full-length coat.)

Worth a closer look: the season's shearlings. Soft, beautifully tailored, totally urbane—there's nothing rough or countrified about these new shearling coats. One sign of change: the prevalent color is black. Another: the sophisticated way shearling goes out at night (particularly over something bare and black), and the racy way it substitutes for a daytime fur. What's fair to say: fur coat thinking this fall starts with shearling. Where it continues—with new color. Deep, dark jewel tones (emerald, lapis, amethyst) in silky long-hair furs that act as complements to neutral dressing, day and night.

Real nighttime difference: the short dress as an option for the biggest evenings. Very leggy (well above the knee, in this case). Very small on the body. Very festive. Often, short and black . . . sometimes, short and colorful . . . always, ornamental in a more subtle way—the play of luxurious textures or an unexpected decorative touch—a jeweled bow on a black jacket, a fringe of feathers on a hem . . . . Another charming change at night: in the way bareness is treated. Not simply as more-of-the-same straplessness, but new intriguing variations on one-shoulder and halter dresses.

Something special . . . No matter what the season—if you're lucky—there are glorious examples of fashion that transcend the idea of a season. Timeless, unique pieces. When you see them you know it: their impact is instantaneous, unmistakable. What qualifies: something one-of-a-kind in fact or in feeling. These are fashion treasures (in every sense, including the price), and their delight is limitless, ongoing.

After all is said and done this fall, an inevitable conclusion: that style on a certain level has changed. That American fashion where it's truly forward-thinking strikes a certain balance between simplicity that's never boring and design that's never excessive. This new minimalism has an edge, an authority. It's become another standard by which to judge clothes; defining those things that interest you most, that work the best. And it's a concept gaining in momentum: the context may change; the content may vary, season to season; the thinking stays the same. A way of thinking that's come into its own this fall.

Gianfranco Ferre's standout jacket—black wool, dazzled with giant gilt medallions. Oct. at Bergdorf Goodman; Saks Jandel; Romanoff Boutiques, Coconut Grove and Bal Harbour FL. Makeup, these six pages, Joe McDevitt for Bumble & Bumble. Hair, these four pages, Oribe/Oribe at Parachute. Standout makeup colors, *right:* Elizabeth Arden's Honey Luxury lipstick; Cinnamon powder blush. Details, last pages.

Penn

THE SEASON BEGINS...WITH SOMETHING

Glorious!

Starting an issue of the season's best... fashion with star quality. One-of-a-kind in fact... or in attitude. Pieces that would stand out any season, any year, any time.

A *jacket that's uniquely ornamental — and dazzling as any jewel*

Bill Blass's glorious, shimmered, multicolored Paisley panne velvet. Late September at Martha. To order at Neiman-Marcus; I. Magnin.

Penn

star quality...

The remarkable evening skirt...

compelling in its character

Oscar de la Renta's brilliant burst of flowers in embroidered silk cloqué. Oct. at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour FL; Swansons on the Plaza. Details, last pages.

A *different level of luxury...*

a different evening coat

Satin over sable—Bill Blass's stellar
fur-lined evening coat. Martha.
To order at Neiman-Marcus; I. Magnin.
Hair, Suga/Suga salon, NYC.

NEW YORK COLLECTIONS

Penn

star quality...

The uncommon covering—

strong in its style

Callaghan's extravagant wrap of a coat
—Paisley lined in charcoal fake fur.
Toby Lerner, Philadelphia and Ardmore
PA; Macy's, San Francisco; Bacci's,
Canada. To order at Barneys New York.
Hair, Oribe/Oribe at Parachute.
Details, last pages.

The world of geoffrey beene

What Beene has done—in a remarkable way—is to create a unique fashion environment.

On these ten pages, a look at that world . . . striking visions from an exceptional fall/winter collection

A consistency of style in every detail. *Opposite:* strong—romantic—black suede/black leather boots. Geoffrey Beene for Fratelli Rossetti. About $450. Fratelli Rossetti, NYC; Neiman-Marcus. . . . Underscoring this collection: a stark, almost monastic simplicity. *This page,* in dramatic coats. *Left:* double-faced wool/alpaca. (Agnona fabric.) Oct. at Saks Fifth Avenue; Charles Sumner, Boston MA. . . . *Right:* silk jacquard faille. (Abraham fabric.) Bergdorf Goodman; Nan Duskin; Lou Lattimore, Dallas. These ten pages: hair, Garren, NY; makeup, Mary Greenwell. Photographed at the country residence of Mr. and Mrs. John Saladino. Details, last pages.

Francois Halard

THE WORLD OF
GEOFFREY BEENE

At a moment when clothes are routinely described as "modern." clothes that truly are. Beene's ultra-sleek. streamlined jumpsuits—the collection's center, day and night

NEW YORK COLLECTIONS

Recognizably Beene: the evolution of his jumpsuit. This season, as a new daytime standard—perfectly tailored in jersey, with a high neck, just-right shoulder, all-the-way sleekness...with an unmistakable sense of appropriateness. Here, a quartet, all in wool jersey (Jasco). *Left to right:* Brown jersey jumpsuit, about $1090. Oct. at Nan Duskin; Auer's, Denver; David Murray, Wichita Falls TX. To order at Bergdorf Goodman. ...Grey jersey, about $1090. Oct. at Altman's; Martha, Palm Beach and Bal Harbour FL; Colbert's, Amarillo TX. To order at Dayton's. ...Both black jersey jumpsuits, about $1090 each. Oct. at Barneys New York; Kaufmann's; Frost Bros. Details, last pages of this issue.

François Halard

THE WORLD OF
GEOFFREY BEENE

The power of understatement
—what's eliminated is as
important as what's added
. . . And what's unexpected
heightens an already
strong, singular effect

Evening dressing minimal in nature, outstanding in appeal. A perfectly "eliminated" long black dress, *left*, heightened by its wide black-buckled belt. . . . and the fringed hood, fringed gloves. Dress, about $1710. Hood, about $190. Martha; Kaufmann's. To order at Dayton's. . . . Beene's way with dinner dressing, *right*— suddenly the short dress and jacket take on a whole other character. The contrast of leather—boldly zipped— in his signature-shaped jacket and in the bustier top with a soft jersey skirt; the contrast of "classic" straplessness with a modern edge. Jacket, about $1600; dress (Jasco jersey), about $790. Oct. at Barneys New York; Nan Duskin; The Twenty-Four Collection, Bal Harbour and Boca Raton FL. . . . *Beauty Note:* Understatement in makeup. Subtle colors, *left*: Clarion's Angelskin Coral lipstick, Soft Coral Yarn blush. Details, more stores, last pages.

François Halard

THE WORLD OF

GEOFFREY BEENE

The compelling nature of his evening dressing . . . luxury of a different quality, given a different edge. And, always, a prevailing sense of ease—very much what Beene is about all the time.

Continuing at night: the now-familiar Beene jacket—short, very small, very gutsy with its big industrial zipper. And nothing less than glorious in red and black soutache lace, *left*, over his black evening jumpsuit. Jacket fabric, Solstiss; jumpsuit fabric (wool/silk/nylon), Taroni. Oct. at Sara Fredericks, Palm Beach FL; Neiman-Marcus. To order at Lord & Taylor; Liberty House of Hawaii. . . . Consistent experience at Beene: finding something unique, something that qualifies as a real "collector's item." Something like the vest, *right*, in emerald-green silk faille with golden sunburst embroidery, shearling lining. (Fabric, Gandini.) Oct. at Bonwit Teller; Sara Fredericks, Boston; I. Magnin. Details, stores, see last pages.

François Halard

Essence of his luxurious thinking, *right:* this extraordinary tricolor Chantilly lace dress. Oct. at Bergdorf Goodman; Rich's; Liberty House of Hawaii. To order at Neiman-Marcus.... Definitive Beene—the interplay of simplicity and sophistication. The silk dress, *near left,* with a brilliant vest of taffeta flowers. Oct. at Saks Fifth Avenue; Kaufmann's; Frost Bros. To order at Liberty House of Hawaii....*Inset left:* another of his "one-of-a-kind" jackets. Oct. at Martha; Les Createur, Denver. Details, more stores, last pages.

THE WORLD OF
GEOFFREY BEENE

Another kind of sensibility
at night. Nothing ruffled.
Nothing sequined. Nothing bare.
Instead, the ongoing beat of
a remarkable style and luxury,
the ongoing appeal
of something truly unique

Beauty Note:
Evening makeup with
a new gentleness
— Shiseido's
Tawny Bamboo lipgloss.

François Halard

POINT/

On these ten pages, a different—more "uniform"—approach to day. Minimal, understated, sharply tailored. Leading the way, *this page*: Calvin Klein's skirt-of-the-season—high-waisted, leggy—with a matching grey Tasmanian wool blouse. The color here—all on him! Skirt, about $165; top, about $310. Saks Fifth Avenue; John Wanamaker; Dayton's; I. Magnin; Nordstrom, Washington. Watch, Rolex. . . . *Beauty Note:* One strong color accent in makeup —*opposite*, Chanel's Star Red lip color. These ten pages: hair, Mitch Barry; makeup, Andrea Paoletti. Details, see last pages.

Starting point: day dressing
that's defined by its
modern tailoring,
low-key character, neutral coloring.
The counterpoint—the contrast
of brilliant color . . .
added for other
moments, other moods

COUNTERPOINT

King

Definitive daytime elements: a jacket that's longer, shapelier; a skirt that's shorter, stretchier. From Donna Karan New York, *this page*: her dark-blue wool/cashmere jacket, about $865; black stretch wool crepe skirt, about $280; black merino wool turtleneck body suit, about $200. Bergdorf Goodman; Higbee's; L.S. Ayres, Indianapolis IN; Jacobson's; Nordstrom, Costa Mesa CA.

In contrast—the kick of color, a charming change at night. Especially charming, *this* page—Norma Kamali's small-bodied dressing in deep jewel tones—shirred jersey pants to wear with a shirred jersey bustier or T-shirt or both. Pants, about $284 each; bustier, about $288 each; top, about $204 each. OMO Norma Kamali and OMO Soho, NYC. Details, more stores, last pages.

Counterpoint/

King

NEW YORK COLLECTIONS

King

New daytime standard: the coat dress. Uniform in its simplicity, precise in its tailoring, strong in its presence—in other words, the perfect suit/jacket equivalent. *Right*, the coat dress in black gabardine from WilliWear WilliSmith—small-fitting, asymmetrically hemmed. About $148. Charivari, NYC....Classic color, *left*, to go over black, any neutral, anytime: Ralph Lauren's bright cashmere cable crew necks. Here, over his short black cashmere skirts, black cashmere T-shirt tops. All, Ralph Lauren Collection. Sweaters, about $358 each. Polo/Ralph Lauren, NYC, Palm Beach FL, Beverly Hills. Details, last pages this issue.

point/Counterpoint

How color lines up at night—with dazzle, delight! *This page:* Cathy Hardwick's rainbow of shiny, shimmery satin skirts; equally colorful belts; silk shirts. Skirts, about $160 each. Late September at Bloomingdale's. Details, last pages.

King

The essence of daytime sleek, *this page:* a coat dress this pure, this polished—from Donna Karan New York in black stretch cavalry twill, with the added "hold" of an elasticized waist. About $875. Saks Fifth Avenue; Charles Sumner, Boston MA; Nan Duskin, Philadelphia and Baltimore; Ultimo; Chicago; Ruth Meyers, Oklahoma City OK.

point/Counterpoint

Fastest—sharpest—way to finished day dressing this fall: the coat dress. Standout version, *opposite*: Ralph Lauren's charcoal-grey wool. About $600. Bonwit Teller; Polo/Ralph Lauren, Washington DC, Dallas, Houston, Austin. . . .Fastest way to "lift" a neutral-color base—the hit of a bright-colored jacket. That kind of jacket, *this page*, in jewel-color wool/cashmere by Louis Dell'Olio for Anne Klein & Co. Each, about $540. Iris jacket at Bergdorf Goodman. Red and teal at Bloomingdale's; Ivey's Carolinas; Jacobson's; I. Magnin; Nordstrom, Costa Mesa and San Jose CA. Details, more stores, last pages.

point/ Counterpoint

King

REAL M

Steven Meisel

Bright twist: animal prints/patterns as single, playful accents. *Opposite,* Bill Blass's stenciled calfskin skirts: *left,* leopard-spotted; *right,* zebra-striped. Worn with a gamut of "animal" accessories. Each skirt, about $810. . . . Another colorful accent, *right*: new jewel-toned furs. Here, Norwegian silver fox dyed inky blue! Birger Christensen. These six pages: Hair, Mitch Barry. Makeup, *right,* Giana for Clive Summers salon. Details, last pages.

AGNETISM

...more color! more contrast!

REAL MAGNETISM

Here and ahead, variations on the new, deep-dyed fur coats. All cut short and straight; all enriched by deep jewel coloring, adding a bite to the season's neutral dressing. *Left to right*: The plum-dyed Mongolian lamb topper from Maud Frizon Furs. . . . Spotted Norwegian Saga fox dyed a smoky iris blue. Oscar de la Renta for Wagner Fur. . . . And denim-blue dyed Norwegian fox called "lapis." From Peter O'Brien for Goldin-Feldman. These four pages: makeup, Andrea Paoletti. Details, stores, see last pages.

NEW YORK COLLECTIONS

New color in fur—to rev up all-black dressing, all dressing, day or night. *Left to right:* The touch of blue, dark as midnight. From Yves Saint Laurent for Alixandre, a short, racy dyed Norwegian fox. . . . Also Saint Laurent's, a green that's deeper, richer, with forest lights—the moss-green dyed Norwegian fox coat. For Alixandre. . . . And the darkest plum tones highlighting the short dyed Norwegian fox coat from Anne Klein for Michael Forrest. Details, see next to last pages of this issue.

REAL MAGNETISM

King

The new nightlife

On these ten pages: the best of what's best at night—often short, small-on-the-body, bare, black or striking in color, in ornamentation. Very fetching, too: Bill Blass's black lace slip of a dress, woven with gold, with an unexpected companion—a perfectly tailored black smoking jacket. Late Sept. at Elizabeth Arden Salons; Hirshleifer's, Forest Hills and Manhasset NY; Nan Duskin, Philadelphia, Baltimore; Montaldo's. . . . *Beauty Note:* Pretty makeup at night—Germaine Monteil's warm Bordeaux lips, soft Nectar cheeks. These ten pages: hair, Christiaan; makeup, Bobbi Brown. London taxi from London Ride. Details, more stores, see last pages.

THE NEW NIGHTLIFE

Stepping out, in real style: Oscar de la Renta's bare, black dinner suit—a shaped wool crepe jacket, short silk velvet skirt . . . two dazzling gold bows. About $1750. Late September at Elizabeth Arden Salons; Montaldo's; Lillie Rubin-South & West; Jacobson's; Nordstrom, California. Bentley convertible courtesy of Carriage House, NYC.

NEW YORK COLLECTIONS

Night moves: the little black "tuxedo" dress from Carolyne Roehm—short, small, bare, and trimmed in satin. Of wool grain de poudre, about $1095. Late September at Bergdorf Goodman; Garfinckel's; Montaldo's; L.S. Ayres, Indianapolis IN. To order at Marshall Field's; Nordstrom. Red Porsche 928S4 courtesy of Porsche Cars North America, Inc. Details, more stores, last pages of this issue.

Arthur Elgort

THE NEW NIGHTLIFE

On the town: long, black, strapless, sensational—Valentino's inventive diagonally cut and swirled silk dress, *this page*, bowed in velvet. Valentino Boutique, NYC. Black London taxi from London Ride. . . . The other side of night, *opposite*: long, black, understated—Yves Saint Laurent's perfectly simple off-the-shoulder dress that gently hugs the body. Of viscose jersey. Saint Laurent Rive Gauche. About $1760. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Short Hills NJ, Boston, Washington DC, Denver, Costa Mesa CA. Black convertible Bentley courtesy of Carriage House, NYC. Details, last pages of this issue.

Arthur Elgort

Color at night, *this page:* Mary McFadden's fuchsia sequined halter top with a short tiered black point d'esprit skirt. Oct. at Nan Duskin, Philadelphia, Baltimore; Frost Bros. To order, Bonwit Teller. . . . Ready to move fast, *opposite:* Giorgio di Sant'Angelo's knockout bared top of black velvet, a short yellow skirt with sequins and ostrich feathers. Bustier top, about $500; matching sleeves, about $140; skirt, about $1000. Barneys New York (skirt to order); Martha, Palm Beach and Bal Harbour FL. Shoes, Stuart Weitzman. Details, see next to last pages.

THE NEW NIGHTLIFE

Arthur Elgort

THE NEW NIGHTLIFE

Making the scene: something short, strapless, colorful! Emanuel Ungaro's enchanting black velvet dress skirted with tiers of bows in pale rose silk. Late October at Jimmy's, Brooklyn NY; Amen Wardy, Newport Beach CA. Red Porsche 928S4 courtesy of Porsche Cars North America, Inc.

Making an entrance: something bare, black, sweeping to the floor. Bill Blass's dramatic fitted and flared silk satin dress, paneled and bowed in black velvet. Bergdorf Goodman; Montaldo's; Frost Bros.; Neiman-Marcus. To order at I. Magnin. Black London taxi from London Ride. Details, more stores, see next to last pages.

Arthur Elgort

The perfect dinner jacket: in silk satin from Saint Laurent Rive Gauche, *this page*. Bergdorf Goodman; Saint Laurent Rive Gauche Boutique, Beverly Hills; I. Magnin.... Other themes: a big throw of a coat in fake fur, lots of leg... and high suede boots, *opposite*. Coat by Patrick Kelly. About $415. Bonwit Teller. Boots from Manolo Blahnik, NYC. About $700....*Beauty Note:* To "balance" red, *this page*— Yves Saint Laurent's #25 Metallic Moss/ Copper eye shadow, #45 Pearled Opal Pink lipstick. Makeup, these ten pages, Joe McDevitt for Bumble & Bumble. Hair: *this page*, Oribe; *opposite*, Chris Calgour—both, Oribe at Parachute. Details, more stores, last pages.

Penn

d

c

...punches up

key shapes,
lengths,
textures...
as a shot of color
in collection
after collection

reD

...defines key elements of the season—from short skirts... to big (fur!) mufflers

Sheared mink muffler by Bill Blass for Mohl Fur. John Wanamaker; Marshall Field's; Gidding-Jenny, Cincinnati OH, Louisville KY; Bullocks Wilshire. . . . Slim patent leather skirt by Mario Valentino. About $505. Mario Valentino Boutique, NYC; Linda Dresner, Troy MI. These eight pages: hair, Oribe/Oribe at Parachute. Details, last pages.

Penn

NEW YORK COLLECTIONS

CD

. . . color that moves from day to evening —in a new body-skimming suit or shorter "full-length" racier coat

The season's suit: in red stretch wool. With a short skirt. *Opposite*, from David Cameron. Jacket, about $680. Mini, about $225. Saks Fifth Avenue; Hirshleifer's Etc., Manhasset NY; B. Forman, Rochester NY; Saks Jandel; The Twenty-Four Collection, Miami; Marshall Field's. . . . Pivotal coat, day or night: David Cameron's wool faille, *this page*. About $1015. Barneys New York; Macy's, San Francisco. Details, more stores, last pages.

This page, strong geometric shapes: in patent leather, by Rebecca Daniels. From about $62 to $190. Leather cylinder, La Bagagerie. About $230. Pouchy nylon shapes, Prada. From about $160 to $200.

A knockout coat dress in wool gabardine by Norma Kamali, *this page*. About $512. OMO Norma Kamali and OMO Soho, NYC. . . . *Opposite:* Rubher Wear New York's strapless dress. About $195. Details, stores, last pages.

. . . in the bag! And in the coat dress— modern substitute for a suit. . .

Penn

Opposite,
in crushed velvet:
Carolyne Roehm's
narrow, body-skimming
dress. About $1450.
To order at
Bergdorf Goodman;
Nan Duskin,
Philadelphia, Baltimore;
Marshall Field's;
Jacobson's;
Balliet's; Nordstrom....
Everywhere:
colored furs. *This*
page, beaver in red
from Christian Dior Furs.
Bloomingdale's;
Higbee's; Evans,
Chicago; Alaskan Fur,
Overland Park KS,
Kansas City MO;
I. Magnin. Details,
more stores, last pages.

D

C

L

...stars in a new long evening shape... as the hot color in fur

NEW YORK COLLECTIONS

Maybe
it's because of
Carolyne Roehm's
own high standards
that when
comes to dressing
dressing she's
right on target.
What she favors
for herself for her
collections is
one and the same
glamour with
a racy streamlined
point of view.
"I'm not into
revolution.
I'm into making
women look pretty
and seductive.
Principles:
the black
small dress
that's the must
the coat
Alaia
Bra and
Chanel
Nan Duskin
Woodward
& Lothrop
Earring
Bracelet,
Pedro Wrap
Jewelry Patrol
more than
one pair

CAROLYNE ROEHM

designing women
...a style of their own

Deborah Turbeville

CAROLINA HERRERA

designing women...

Designer Carolina Herrera's cool, elegant taste is also apparent in her evening collections. "I prefer clothes that are simple, well-cut, but with one major extravagance," she says, smiling. "Something with the sleeves, with the skirt, but nothing too fussy, too flashy. For myself—it's a very tailored but feminine style." Just those qualities: Evident in her own black velvet evening jacket, *left*, with the "extravagance" of diamond and sapphire buttons (from Fred Leighton, New York). . . .And in the black charmeuse evening dress, *this page*, with its velvet jacket "edged" by a single pale-pink charmeuse frill. "For the last six years, I've tried to translate my style and taste into my collection. I believe in glamour—not overkill—at night." Turnout, *this page*, Bloomingdale's; Jane Simon, Birmingham AL; Roz & Sherm, Birmingham MI. Earrings, Bulgari. Necklace, Fred Leighton, New York. Earrings and necklace, *left*, Harry Winston Jewelers. Details, more stores, last pages.

Here and preceding two pages: hair, Gad Cohen, Gad Studio, NYC; makeup, Andrea Paoletti. Sets by Richard Gillette.

Deborah Turbeville

For country weekends, for any more casual day/place: new, polished looks. On these ten pages, the season's knockout coats, jackets, underpinnings. New-shaped classics in gutsy patterns, gutsy colors, the richest textures. Here, new takes on English riding jackets. Moschino's, *this page*, of wool in bold, earth-tone checks, suede-collared; over suede jodhpurs, classic cardigan, the season's crisp white shirt. Jacket, about $955. Hirshleifer's Etc., Manhasset NY; Colitti, Millburn NJ; Serenella, Boston; Knit Wit, Philadelphia. To order at Barneys New York....A slightly shorter, velvet-collared version, opposite, in wool with wool jodhpurs and a turtleneck, all from Genny. Jacket, about $785. Bergdorf Goodman, Suzy Grant Mark NY; Marshall Field's; Ivy Berry, Canada. De[illegible] stores, last p[illegible]

Beauty Note:
Polished makeup—Sothy's East River lipstick, *this page.* These ten pages: hair, Bruce Libre for Jean Louis David; makeup, Robert Snow for Bumble & Bumble.

casual: a different standard

Neil Kirk

the best cover

The consummate sweater-jacket—Donna Karan's, *opposite*: thick cashmere, strong-shouldered, sharply tailored (one of the season's strengths), lined in squirrel. Donna Karan New York. To order at Bergdorf Goodman. . . . Over everything, year after year, the classic cotton trench. Jaeger's, *this page*, over wool pants and—this year—not a quilted vest, but something small and shearling. Coat, about $430. Jaeger Boutiques, NYC, Palm Beach FL, Chicago, San Francisco, Beverly Hills. Details, last pages.

Neil Kirk

pure dash!

Key coat shape: short, straight, simple as a man's. Ronaldus Shamask's, *this page*, in crisply tailored wool/alpaca. Added dash: the season's ubiquitous loden color. About $770. Barneys New York; Miss Baker, Providence RI; Cookie M., Cleveland OH....Key fur news: short coats, creamy colors. Perfect do-it-all, day-night example, *opposite:* Grosvenor Canada's blush-dyed Saga fox, its luxurious texture played against a sleek leather skirt. Kramer's, New Haven CT; Kriegsman Furs, Greensboro NC; Henig Furs, Montgomery AL; Bensky Furs, Little Rock AR; Szor-Diener Furs, Dallas; Roberts Furs, San Francisco. Details, more stores, last pages.

Neil Kirk

NEW YORK COLLECTIONS

power patterns

What gives classic plaids, checks, stripes a different look, a special edge this season? The unexpected sizes, the strong color combinations. *This page:* Ralph Lauren's distinctive cashmere sweater-jacket in a herringbone so bold it seems textured. Heightening the impact: his suede jodhpurs, cashmere scarf, big-buckled leather belt. Sweater-jacket, Ralph Lauren Collection. About $598. Polo/Ralph Lauren, NYC, Denver, San Francisco.... And, *opposite,* the season's short, man-tailored coat, Ralph's way: slit in back, racy, in a large brown tweed. About $778. Polo/Ralph Lauren, NYC, Chicago, Dallas, Austin, Houston. For details, see last pages.

Neil Kirk

a racier edge

NEW YORK COLLECTIONS

More of the "shooting party" influence, *right*: Pendleton Woolen Mill's wool jacket with a corduroy collar, a zippered game pocket in back. About $120. Kittery Trading Post, Kittery ME; Nawrot Pendleton Shops, Novi and Sterling Heights MI; Pendleton Shop, Anaheim CA. . . . Another recurring influence this season: Tyrolean—e.g., Geiger of Austria's attractive, strong-shouldered wool jacket, *opposite*, in heathered teal, navy-bound. About $270. Pedigree Ski Shop, White Plains NY; H.P. Clayton, Princeton NJ; H. Baskin Clothier, Pittsburgh PA; Shaw Bay Classics, St. Michaels MD; Helen Wolff Shops, St. Louis MO; European Elegance, Salt Lake City UT. Details, stores, next to last pages of this issue.

Neil Kirk

On these six pages:
hair cut and styled by
John Sahag,, John Sahag
salon, NYC; makeup,
Francesca Tolot for Cloutier;
location, Erector Set
Stage, Los Angeles;
furniture and sculpture,
Phantom, Los Angeles.

DISTINCTIVE EDGE

Sheila Metzner

At age six, she cut an album. At thirteen, she landed a film —Paul Mazursky's *Tempest*. At fifteen, the first of John Hughes's teen "trilogy" (*Sixteen Candles, The Breakfast Club, Pretty in Pink*), making her a household name. With an equally recognizable style. Young women copied her "punk/flapper" look (red hair, bright lipstick, antique clothes mixes). Now, at nineteen, she's breaking away from "teen" movies with two films— *The Pick-Up Artist*, a romantic comedy, and *Maybe Baby*. Her style is on-the-move, too— offbeat designers "spiced" with flea-market finds.

molly ringwald

Sheila Metzner

NEW YORK COLLECTIONS

751

molly ringwald

Unexpected tuxedo variations as a lively turn to dinner dressing: John Galliano's black wool jacket (studded with rosettes!), *opposite*, and ivory silk blouse, with a pleated black chiffon skirt. . . . Giving a personal edge to the season's looks: vintage (real or fake) accessories and clothes. Molly's favorites—rings, men's jackets. Perfect examples, *this page*: tuxedo from The Antique Boutique and big "old-fashioned" opal ring (by Elizabeth Gage). Details, more stores, see last pages this issue.

Sheila Metzner

People are talking about...

WHO'S GOT THE LINGO?...Once upon a time, people referred to sexual intercourse as "the F-word." Now that romance has become embarrassing, they refer to love as "the L-word," and marriage as "the M-word." Call it the new coyness. ...Coyness is nothing new in political circles, where ideas are even more embarrassing than sexual peccadillos. These days, Democrats (anxious to spare themselves the taint of Reaganomics without alienating the well-to-do) speak of "investing in the future" instead of "government spending," and of "new revenues" instead of "taxes."...On the subject of jargon: last year we heard about "the feminization of poverty"; this year's catchphrase, "the cradle-ization of poverty," acknowledges the fact that many millions of America's poor are not the welfare slugs conservatives like to scold—they're *children*....

ENOUGH ABOUT YOU...In a commencement address at Bard College, Joan Didion exhorted graduates not to "move into that world where you're alone with yourself and your mantra and your fitness program." She may be onto something: people, it seems, are finally getting sick and tired of fine-tuning their personalities, realizing, as one wit said, "Life is not a dress rehearsal."...Condoms sport such supermasculine names—Sheik, Trojans, Ramses—it's ironic that women must take responsibility for getting men to use them....The Beatles CD reissues are a brilliant move on the part of Capitol Records—the Fab Four's music holds up, but twenty-year-old albums do not!...The CD revolution is creating a new audience for jazz and even opera because people who are willing to shell out for the high-tech performance of players and pricey discs want the music they listen to to be more textured than, say, Bon Jovi. Is audio technology the marijuana of the 'eighties?...

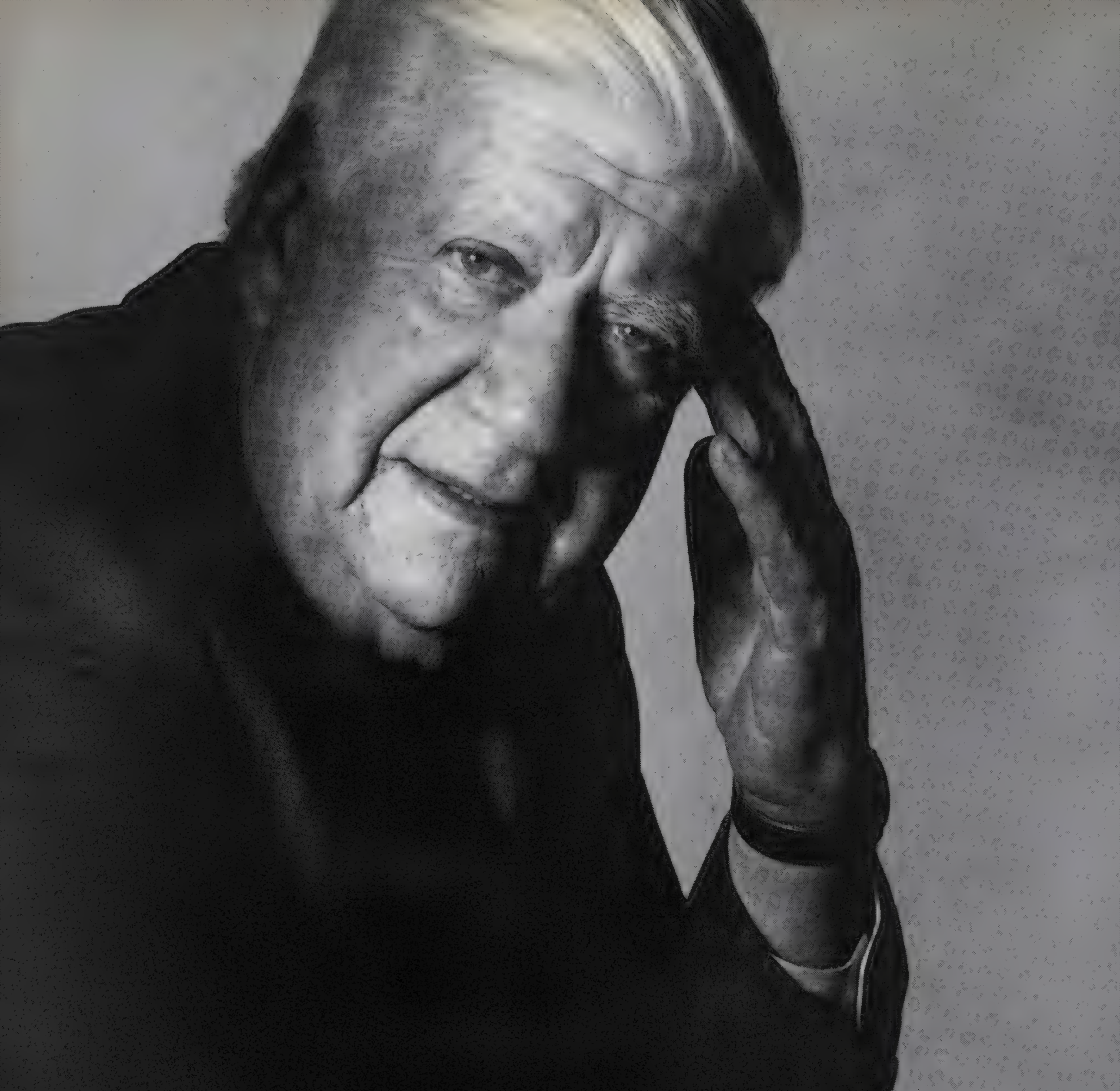
MATERIAL GIRLS...Teenage girls aren't *all* boy crazy. According to a recent marketing survey, a representative sample preferred *shopping* to dating!...Years ago, only Presidential candidates employed image consultants—now their paramours do. Tricia Erickson, who's been working with Donna Rice to help her appear "poised and confident," calls herself a "crisis manager." It's the role that used to be played by a girl's best friend, but with best friends like Lynn Armandt, Rice was wise to hire someone....The bogus family crests turning up on clothing from Ralph Lauren and all the rest should bear the motto: *Veni, Vidi, VISA*—I came, I saw, I bought....

ASTRAL PROJECTIONS...At the funeral of Nora Kaye, choreographer, producer, and wife of director Herb Ross, Shirley MacLaine was overheard whispering to the widower: "Herbie, if you want to contact Nora, call me later."...Joseph DeLouise, psychic and commodity investment advisor, writes a column for *Psychic Guide* magazine called "Prophet Sharing." It's no nuttier than anything you'd hear on Wall Street, but is it "insider trading"?...While New-Age types extol the salutary effects of lapis lazuli, amethyst, and other semiprecious stones, there's something to be said for the healing properties of a crystal like the Hope Diamond....

THE AMERICANIZATION OF EMILY...This year at Cannes, when British actress Emily Lloyd (right) presented the traditional posies to Princess Di, it was Lloyd's name the crowd roared. Earlier, critics fought to see *Wish You Were Here*, David Leland's film about repressed 1950s Britain in which Lloyd, seventeen, makes her astonishing debut. At home in London Lloyd appears as her mother describes her—"seventeen going on eight." With a mobile face that splashes easily into a grin, Lloyd is childlike and yet wise, a bit of a clown and a tomboy. She's also defensive about her decision to leave school over the advice of her actor father. "Dad warned me about the pros and cons of acting—mostly the cons," says Emily, who was turned down, first time around, for *Wish You Were Here* and now has eight new films to choose from. "But I was, like, unstoppable."

Written by Tracy Young. "Emily Lloyd" by Victoria Radin.

David Baile



washington confidential

AN INTERVIEW WITH TIP O'NEILL

Worldly, charming, and candid, the former Speaker of the House talks with remarkable calm about political corruption and offers some avuncular advice to Gary Hart, Ted Kennedy, and President Reagan who, he says, should spend more *time* at his job. By Charlayne Hunter-Gault

Thomas "Tip" O'Neill has seen, if not all, as much as anyone in political life today—and certainly from a vantage point that few others can claim. He sums it up best in his new book, *Man of the House: The Life and Political Memoirs of Speaker Tip O'Neill*: "On October 18, 1986, as the 99th Congress drew to a close, my long career in politics finally came to an end. I had served in public life for fifty years, including thirty-four as a member of Congress. I was also completing ten years as Speaker of the House of Representatives—the longest continuous term for any Speaker since Congress first met in 1789."

O'Neill came to Washington as a New Deal Democrat from Massachusetts who believed "that government has a moral responsibility to help people who can't take care of themselves." He unabashedly held fast to that liberal ideal, despite the decidedly different view of government that dominated the political landscape in the last days of his public-service tenure. It was no small comfort to the seventy-five-year-old "Man of the House" that his final days were far from waning days. According to The Harris Survey, the Speaker left with a voter-approval rating of 67 percent, compared with 57 percent for President Reagan.

O'Neill barely had time to catch his breath or give much consideration to what the next phase of life would be—except for more frequent rounds of golf—when we asked him to share some of his thoughts on a few questions bubbling in the political cauldron today.

Charlayne Hunter-Gault: *There's a perception of a lot of corruption in government now. How serious do you think the problem is?*
Tip O'Neill: Not very serious. And why is the perception there? Because government, be it local, state, or national, is always subject to the eyes of the peering press and the media. But ever since the time of Thomas Paine, the great pamphleteer, criticizing our government has been the thing to do.

CH-G: *In your book, you wrote about the legendary four-term, twice-jailed mayor of Boston, James Michael Curley, and you said that he looted the city and was corrupt even by the* *(Continued on page 822)*

Charlayne Hunter-Gault *is the national correspondent for the MacNeil/Lehrer NewsHour.*

THOMAS P. O'NEILL, PHOTOGRAPHED FOR VOGUE BY PENN

what's SHOCKING

Nothing shocks us anymore. Hordes of homeless camped out on city streets. The rapacity of AIDS. Laughing at ethnic jokes... and grown men still playing nuclear roulette.

But what do we mean by shocking anyway? Disgusting? Anchovies are disgusting. Horrifying? Abominable? How about scandalous, the mode of the moment?

According to *Webster's*, what's shocking comes as a blow—and, to hear people talk, it could be a blow to our self-esteem, like someone arriving forty minutes late to lunch. (Maybe that's merely one of The Seven Deadly Slights, not unlike middle age.) Or is what's shocking that NYC cabbies can't find Lincoln Center?

Sometimes what seems shocking is simply the radical cheek of what changes our perceptions forever: James Joyce; James Dean in *Rebel Without A Cause*; Barbra Streisand in '63; Jackson Pollock in '47; the first Thunderbird; an earring through the nose; those sexy virtuosi—Elvis the King, and Prince.

Sometimes what's shocking is nastier, a threat to the integrity of our bodies or souls: assassination, betrayal, suicide, incest, disfiguring disease. For better or worse, what's shocking gives us the chills.

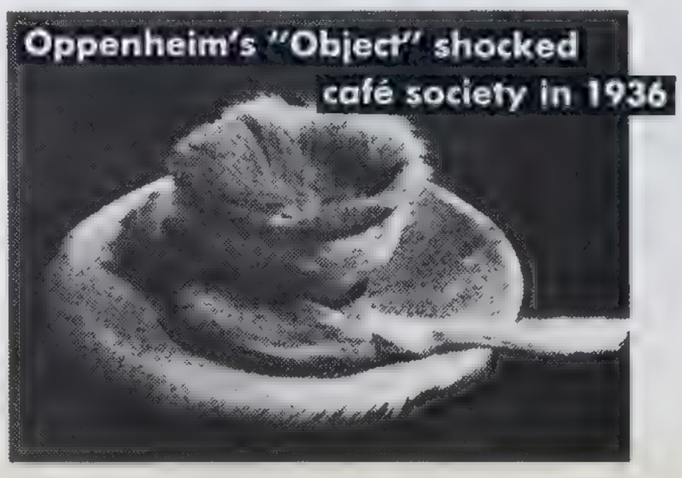
It could be said that what's shocking has a moral dimension because it violates the social order: murder, rape, in some circles buying retail. Which is why children, who are amoral, are never shocking, but are in constant peril of being shocked.

If what's shocking depends on society to give it its valence, by necessity it changes with the times. And, as Lenny Bruce sagely noted in his own defense, a shock repeated loses its power. It's a long way from *Naked Lunch* to Lydia Lunch.

No, what's shocking has to do with titillation and tease (the black garter belt, not the naked thigh), the sudden revelation, surprise. The metaphorical—like the nose-slashing scene in *Chinatown*—can be more shocking than the explicit. But the explicit—like the fellatio scene in *Devil in the Flesh*—can be pretty tacky, too. Hitchcock is still shocking after two decades of being bludgeoned senseless by Brian DePalma. And Julian Schnabel's shattered china is just a crock compared to Meret Oppenheim's fur-lined teacup. It's not easy to *épater le bourgeoisie* when the bourgeoisie are so willing to pay for it. Art today isn't shocking; the prices are.

Today, it takes more and more outrageousness to shock us. After Watergate, Contragate is just another White House snafu. The sexual antics of the Kennedy brothers were shocking, but is anyone still surprised that politicians lie, steal, and cheat on their wives? Is Gary Hart shocking? Or was he just

SHOT SHOCKS **One thing that is always shocking is assassination—or the attempt. 1963 John F. Kennedy killed by Lee Harvey Oswald ☐ 1963 Lee Harvey Oswald killed by Jack Ruby ☐ 1965 Malcolm X killed, allegedly by Black Muslims ☐ 1968 Robert F. Kennedy killed by Sirhan Sirhan ☐ 1968 Martin Luther King killed by James Earl Ray ☐ 1968 Andy Warhol shot by Valerie Solanis ☐ 1975 Gerald Ford aimed at by Squeaky Fromme. A week later, Ford is shot at by Sara Jane Moore. He had a way with women ☐ 1978 San Francisco's Mayor George Moscone and Supervisor Harvey Milk killed by Dan White ☐ 1980 John Lennon killed by Mark David Chapman ☐ 1981 Ronald Reagan shot by John Hinckley, Jr. ☐**



Details, last pages

shockingly stupid? What's the big deal about Jim Bakker when, as Shere Hite reports in her new book, a favorite come-on these days is that "It's God's will."

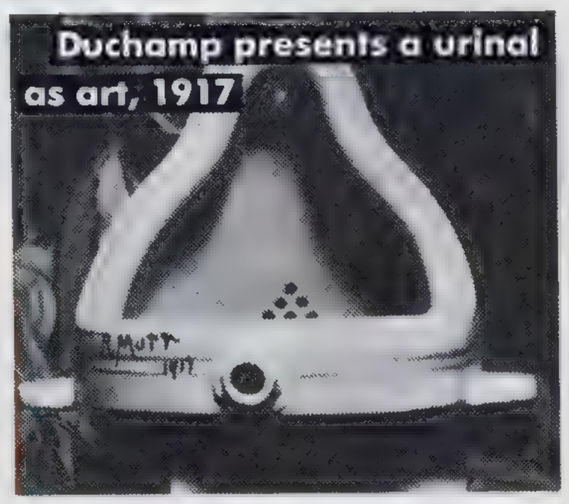
What's shocking has always relied on what's taboo—sex and, after that, money. But today those taboos are gone. In an era when the rich cavalierly refer to $100,000 as a "buck," what's shocking isn't an Imelda Marcos or a Donald Trump but the corporate lawyer who left her job to do good works. On the other hand, sex may still be shocking if only because so few people have time to do it.

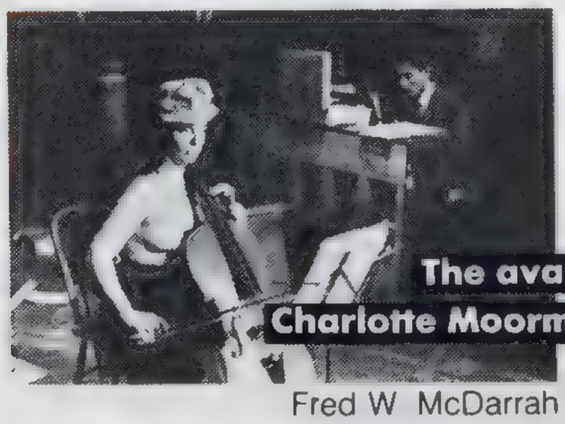
In a society where private acts occur in public places, how can we have any secrets left? We've had so many shocks, have we finally become numb? Or perhaps the last taboo is the result of some psychologically macho imperative—the taboo against being shocked. Call it survival. Call it shockingly blasé.—TRACY YOUNG

KING

THE SHOT OF SCHLOCK **Every age produces its undeserving rich and famous, but rarely have we so praised (and rewarded) such minor gifts. Jay McInerney as the F. Scott Fitzgerald *de nos jours*? From Jerome Kern to Andrew Lloyd Webber in fifty years? From Joan Miró to Keith Haring in forty? From Alan Freed to MTV in thirty? From the Animals to the Beastie Boys in twenty? From *All in the Family* to *Family Ties* in ten? And Michael J. Fox slated to play Jimmy Cagney onscreen! That's the decline of the West for you—from Spengler to the *Wheel of Fortune*.**

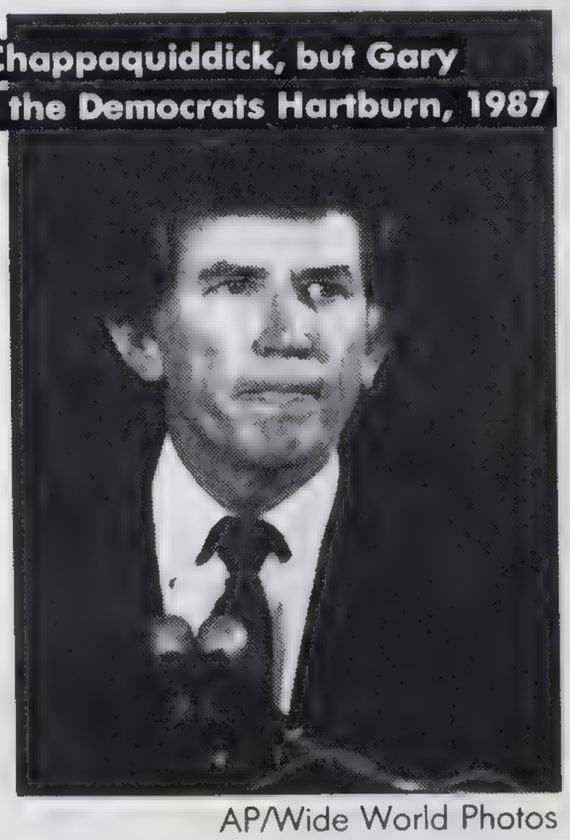
"Reality is more shocking than art"




The avant-garde's topless cellist, Charlotte Moorman, 1967

Fred W McDarrah

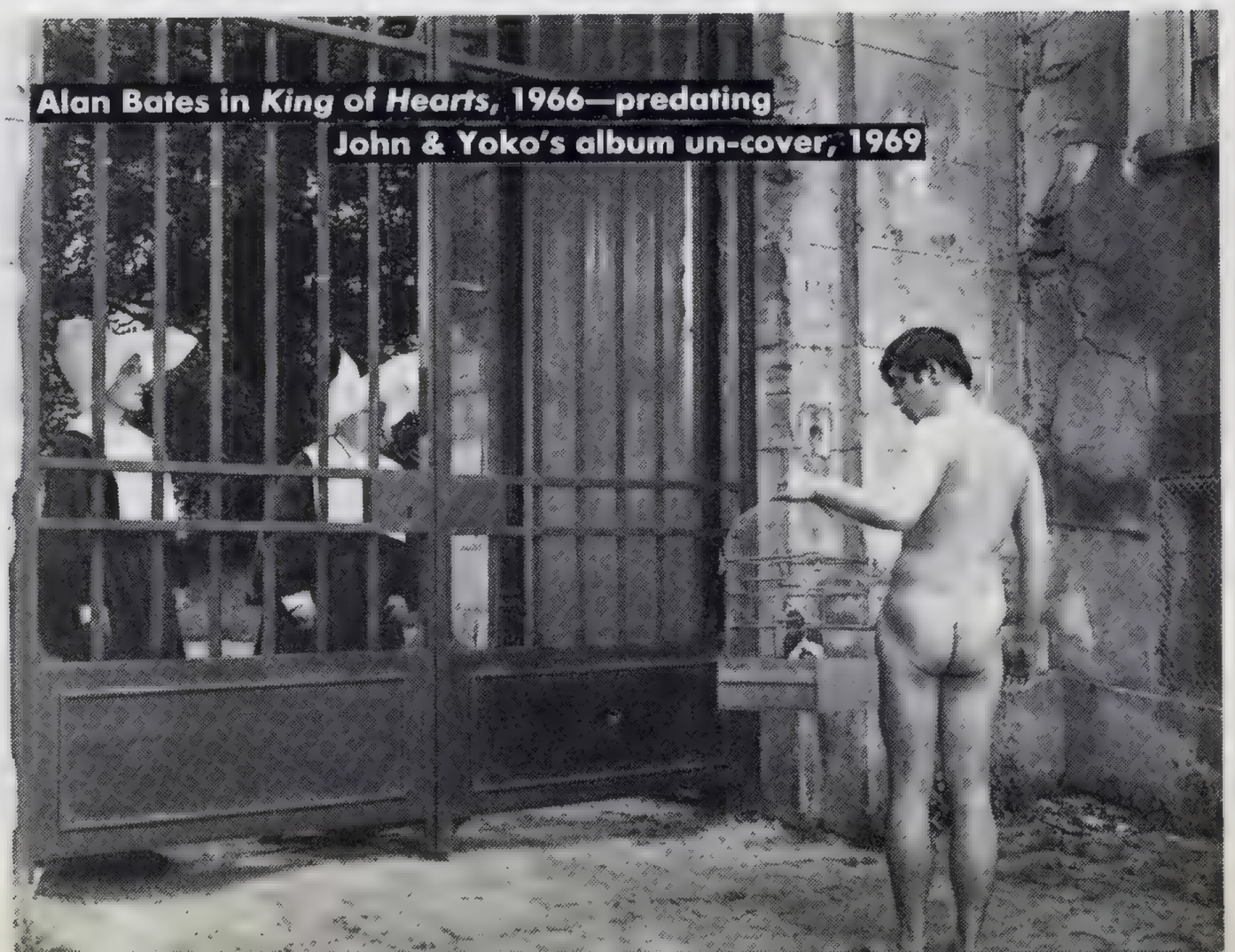
RUDE WOMEN
Women have always had the potential to shock, if only because, historically, so little has been allowed them—smoking, drinking, exposing an ankle, and then a knee. A woman was shocking each time she assumed a male social prerogative, like the vote. A woman could shock, as poet Muriel Rukeyser observed, simply by telling the truth—as did Dorothy Parker, who made bitchiness an art; or Helen Lawrenson, who told *Esquire* readers that "Latins Are Lousy Lovers" way back when in 1936; or Bella Abzug, the mouth that roared; or Diane Arbus, who looked freaks in the face.


It wasn't Chappaquiddick, but Gary gave the Democrats Hartburn, 1987

AP/Wide World Photos

FRENCH SHOCKS Who can forget Brigitte Bardot, baring her soul, and everything else, in *And God Created Woman*? The nubile naughtiness of Françoise Sagan's best-selling *Bonjour Tristesse*? Why, Joe Orton and Ken Halliwell were well-behaved compared to Arthur Rimbaud and Paul Verlaine. And Jane Fonda, try as she may, has never been more shocking than when she shacked up with Roger Vadim and played a space bimbo in *Barbarella*. To Americans the French have always been shocking, whether the men were keeping mistresses on the side, the women not shaving their underarms, or whole families drinking wine, not milk, at dinner. It's a long way from erotics to semiotics; today, alas, the French are as dull as everyone else.

SHOCKING COUPLES: IT TAKES TWO TO TABOO Shocking couples flaunted our forbidden longings, whether it was the desperate hedonism of Scott and Zelda, or the red-hot slummings of Lana Turner and Johnny Stompanato. And while the best-kept secret was the older woman, younger man affair, the most shocking romances were, and still are, the marriages of true minds, whether they be joined together in intellectual equality (De Beauvoir and Sartre) or florid self-destruction (Sid and Nancy). Some favorites: Gertrude Stein and Alice B. Toklas—Gender Shock ☐ Frank Sinatra and Mia Farrow—I-Just-Can't-See-Them-Together Shock ☐ John Profumo and Christine Keeler—Out-Of-The-Cabinet Shock ☐ Ingrid Bergman and Roberto Rossellini—Runaway Shock ☐ Jerry Lee Lewis and his cousin—Relative Shock ☐ Gloria Steinem and Mort Zuckerman—Woman-of-Principle/Man-of-Huge-Principal Shock ☐


Alan Bates in *King of Hearts*, 1966—predating John & Yoko's album un-cover, 1969

Shock around the clock . . .

1900-1919

Picasso's "Les Demoiselles d'Avignon," 1907 ☐ Armory Show 1913 (Duchamp's "Nude Descending a Staircase") ☐ *The Rite of Spring* by the Ballets Russes ☐ Isadora Duncan ☐ Gertrude Stein's *Three Lives* does to English what Cubism did to painting ☐ WWI ☐ Sigmund Freud discovers the unconscious ☐ John Reed visits Russia ☐

'20s *Ulysses* ☐ Al Capone ☐ The Lost Generation ☐ Josephine Baker ☐ The Crash of '29 ☐ MoMA opens ☐ Bootlegging ☐ Eugene O'Neill ☐ Greenwich Village bohemians ☐ Flappers ☐

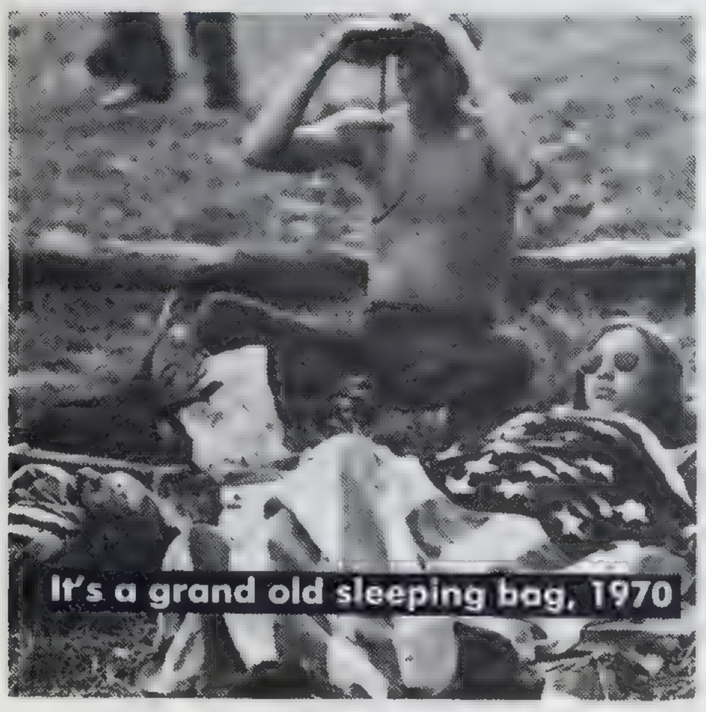
Mixed-Marriage Shock: Sammy Davis, Jr., and Mai Britt, 1964

'30s The Depression ☐ Hitler ☐ Clark Gable bares his undershirt in *It Happened One Night* ☐ Martha Graham ☐ Social radicalism ☐ *Tropic of Cancer* ☐ Mae West ☐ Dietrich puts on a tuxedo ☐

'40s The bomb ☐ James Agee's *Let Us Now Praise Famous Men* ☐ The Holocaust ☐ Pearl Harbor ☐ Internment camps in the U.S. ☐

Bonnie and Clyde: slaughter in slow motion, 1967

'50s Marlon Brando in *The Wild One* ☐ Little Richard ☐ Elvis is censored on *Ed Sullivan* ☐ *Howl* by Allen Ginsberg ☐ *On the Road* ☐ *Peyton Place* ☐ Christine Jorgenson changes sex ☐ Rosenbergs executed ☐ McCarthy Hearings ☐ School desegregation decision by Supreme Court ☐ *The Kinsey Report* takes American sex out of the closet ☐ *Lolita* ☐ Lenny Bruce ☐ *Twenty-One* quiz show scandal ☐ *Catcher in the Rye* ☐



It's a grand old sleeping bag, 1970

Teenagers are always hair-raising, 1980s

'60s Warhol makes art of a Campbell's soup can ☐ *Candy* by Terry Southern ☐ Marilyn Monroe sings "Happy Birthday" to JFK ☐ My Lai massacre ☐ Masters and Johnson reinvent sex research ☐ First human heart transplant by Christiaan Barnard ☐ Topless swimsuits by Rudi Gernreich ☐ Richard Pryor, the black Lenny Bruce ☐ Mini skirts ☐ The Pill ☐ LSD ☐ Altamont ☐ Jimi Hendrix burns his guitar onstage at Monterey Pop ☐ Jim Morrison exposes himself onstage in Florida ☐ *Scorpio Rising* ☐ Janis Joplin ☐ Police brutality ☐ Calling a cop a "pig" ☐ *Portnoy's Complaint* ☐ Flag burning ☐ Draft card burning ☐ Watts burning ☐ (NB: No one actually *burned* a bra) ☐ Black Panthers ☐ Abbie Hoffman ☐ Chicago riots ☐ Detroit riots ☐ The Plaster Casters & Girls Together Outrageously, the first hard-core groupies ☐ Underground comix ☐ Sharon Tate murders ☐

Joel Grey in *Cabaret*, 1972, anticipating Dean Stockwell in *Blue Velvet*, 1986

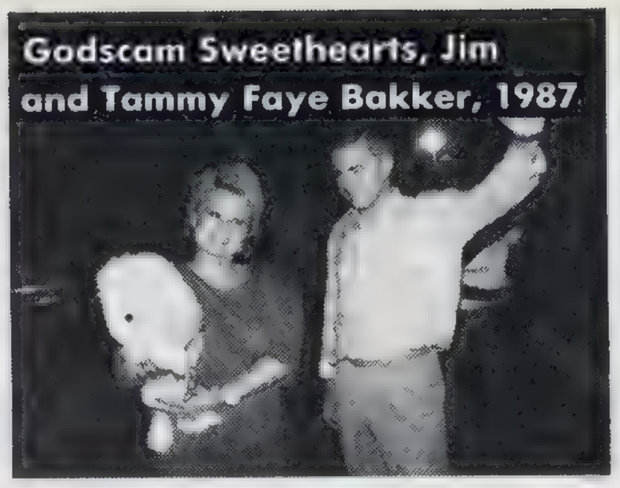
Prince: a more lascivious midriff than Madonna's, 1986

'70s A punk band names itself the Dead Kennedys ☐ Radical feminism ☐ *All in the Family*'s ethnic slurs ☐ Maude's abortion on *Maude* ☐ Palimony ☐ Self-mutilation art ☐ Watergate ☐ *Last Tango in Paris* ☐ Ti-Grace Atkinson's *Myth of the Vaginal Orgasm* ☐ Stonewall riots begin Gay Liberation ☐ Patty Hearst joins the SLA ☐ Kent State ☐ S&M chic ☐ Jan Morris writes about her sex change ☐ *Hustler* magazine ☐ Mass suicide at Jonestown ☐ *New York Times* food critic Craig Claiborne spends $4000 on a dinner in Paris ☐

'80s Phil Donahue brings transsexuals to TV ☐ Men wear skirts ☐ AIDS ☐ Our tax dollars go to "Star Wars" ☐ Homelessness ☐ Crack violence ☐ ERA defeated—again and again ☐ Imelda Marcos' closet ☐ Tina Turner rocks through middle age ☐ Baby Fae's baboon heart ☐ Snuff movies ☐

Additional research by Margo Jefferson

shockers



Godscam Sweethearts, Jim and Tammy Faye Bakker, 1987

JOHN WATERS

The writer and filmmaker is finishing "Hairspray," featuring Divine, Sonny Bono, Debbie Harry, Pia Zadora.

"The main reason to shock is to get people's attention. When you start out you have to use it more than after you get going. I actually *like* to be shocked in my daily life. If I am walking down the street and am shocked by something, it perks up my day.

"You can shock people stupidly, but I've always tried to shock and get people to laugh at the same time, which is a little trickier. It's easy to shock someone by being crude, or disgusting, or hacking someone's arm off, but that seems old hat. Now you have to get people to laugh at the same time. They are shocked, they laugh, then they feel guilty for laughing. That is a laugh I like.

"*Pink Flamingos* is certainly the most shocking movie I've ever made. But I didn't calculate it. I was in my early twenties, and that was just how I felt at the time. I'm proud to have managed to shock almost three generations, which is very hard to do. The second generation always has different standards—I mean, it used to be shocking that women smoked. But I think things in *Pink Flamingos* remain shocking—they hold up.

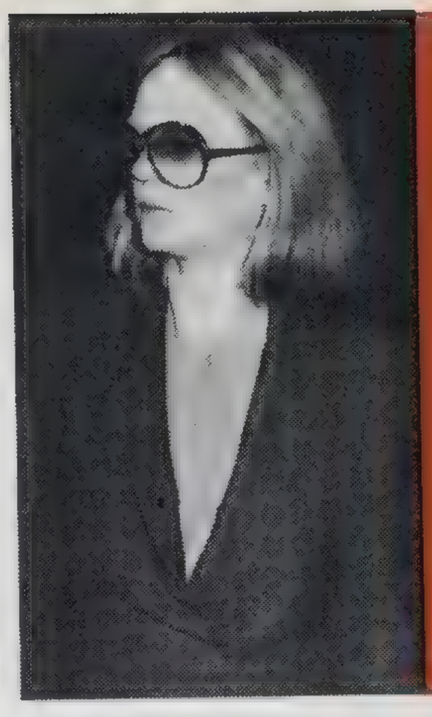
"I don't want to make any more midnight movies. A, because there is no such thing as a midnight movie these days—video has replaced them—and B, because I certainly don't want to repeat myself. It's fun being a juvenile delinquent; it's stupid being an adult delinquent."

HELMUT NEWTON

His photographs often show models in acts of S&M, transvestism, fetishism, and voyeurism.

"The suggestion of S&M in my own work is very mild. I've never suggested anything that had to do with pain. You know, when a girl seems to be bound in chains, she is so loosely tied, a pussycat could get out of them. It's make-believe. If anyone says they are shocked by my pictures, I say they are not very adult, or they haven't seen very much, or they don't know what to take seriously and what not.

"As far as titillation is concerned, when I see girlie photographs, I am bored. Good pornography would never bore me. But the explicit things in American magazines don't shock me; they bore me. Or they make me laugh. One or the other."



ROBERT MAPPLETHORPE

His photographs of male nudes seemed shockingly graphic in the 'seventies.

"Maybe I was naïve. Often I did exhibitions with photographs of flowers along with pictures, say, of genitalia that could be considered shocking, and I figured that by putting them all together the shock value would go away. It worked the other way around; people saw the *flowers* in a different way.

"I saw a snuff film in Germany. I saw a gun come out and somehow I knew what was happening was real. It took my breath away. I don't think I can be shocked anymore, except by violence, and I don't want to be shocked on that level."

Volley-of-the-Dolls Shock: Billie Jean King with Marilyn Barnett, who sued for palimony, 1981

KAREN FINLEY

A New York performance artist with a penchant for nudity and obscenity onstage

"My father committed suicide when I was twenty-one; that was the trigger for a lot of what I do. I've always done things like faking seizures in public, or pretending to throw up in a restaurant, but because of that incident, I have a punch behind my work; I've hit bottom. That rage can be very healing to people: everyone has had some loss. But I wouldn't say my father's suicide has been my most shocking experience. My most shocking experience is getting into a taxi on Park Avenue and riding to the Lower East Side and seeing that our government doesn't take care of its poor. Those larger situations are more shocking than personal problems. Reality is always more shocking than art."

ALLEN GINSBERG

The publication of his poem "Howl" in 1956 launched the Beat movement.

"Shocking people is irrelevant; what is important is to be candid and truthful. With *Howl*, some lines the prosecutors considered shocking, I thought were humorous, and joyful. J-O-Y-F-U-L. The line that says, "who let themselves be fucked in the ass by saintly motorcyclists, and screamed with joy" wasn't intended to shock. It was intended to break through to some kind of emotional truth. Truth may always surprise a little, because we are creatures of habit, especially in our hypermechanized, hyperindustrialized, hypermilitarized society. Any presentation of nature tends to appear shocking."

MARTIN AMIS

"Einstein's Monsters," his recent collection of short stories, dramatizes the horrors of nuclear winter.

"Nothing's taboo if it's done right, but only minor artists try to be shocking. The intention to shock is third-rate.

"*Naked Lunch* really shocked me. The violence—holding it up as something to laugh at, seeing it committed casually—is what makes it shocking. That's what was shocking about *A Clockwork Orange*. The English critic Auberon Waugh said, you can't shock in that direction anymore because every pane in the clockwork orangerie has already been smashed.

"I don't think you get anywhere by piling on shock. A good example is a Stallone-type movie, like *Cobra*, where the killing is continual. It doesn't work esthetically. The strange thing is that children, young teenagers, laugh at this stuff, which makes you wonder what their children will be like.

"As far as the human body goes, inhibition is a great part of what we are. Part of being human is *not* being liberated. . . ."

Interviews by Amy Engeler and Margot Mifflin

Double-Generation-Gap Shock: Justice William O. Douglas and very young wife Cathy, 1966

CINDY SHERMAN

Her new photographs feature boils, a plateful of worms, dead fish . . . in lurid color.

"I wanted to challenge my popularity; I was trying to get people to *not* like my work. I suspected that audiences would like whatever they are told to like, and would buy what they are supposed to buy. And I figured, at least I will be infiltrating their homes with something other than pretty pictures, with something they have to think about, something that is hard to live with.

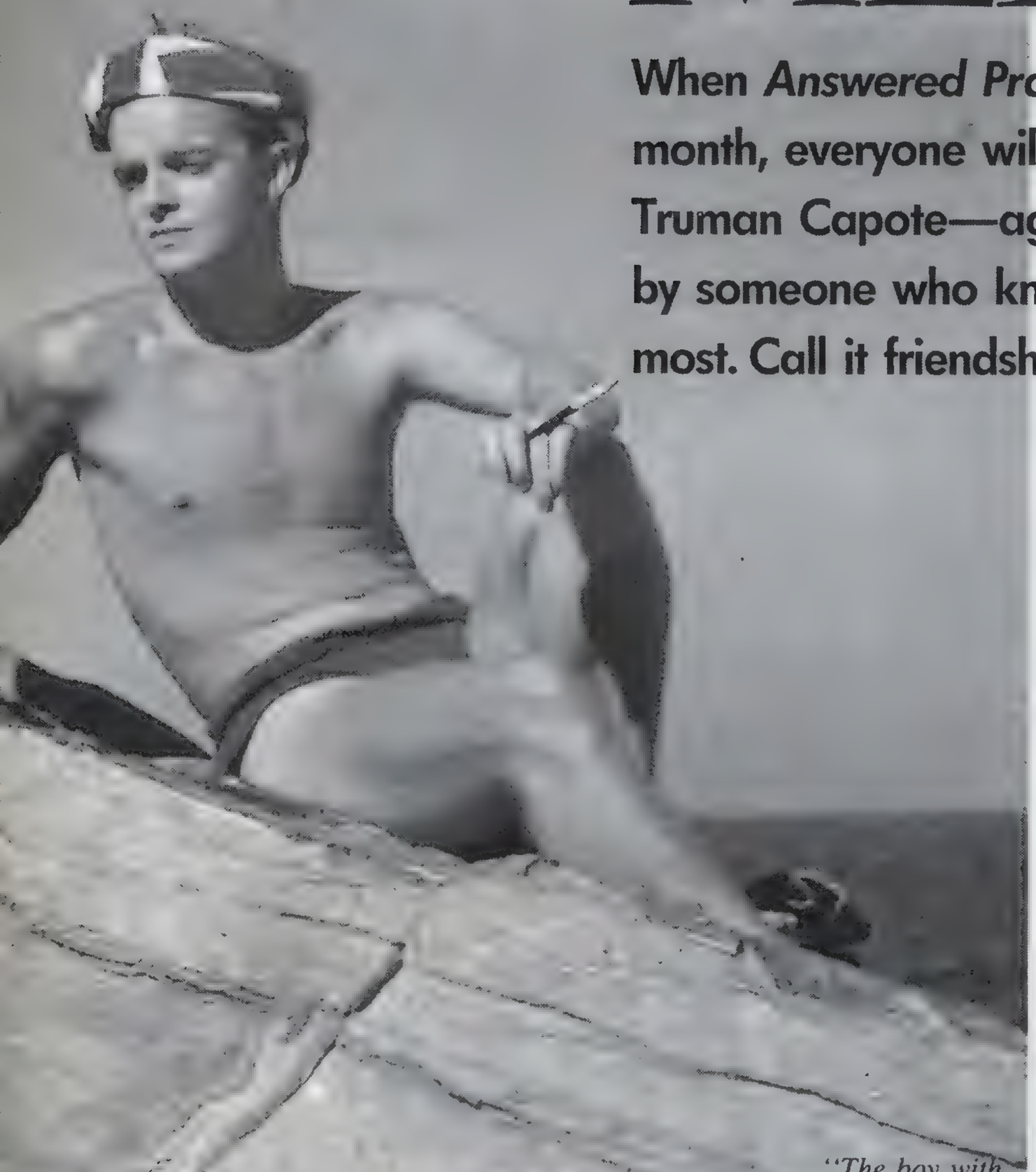
"Shock is cathartic, in the way that fairy tales are for children. It makes you feel reassured that you've lived out a terrible thing in your fantasies, yet you can go back to your safe little home. It's different from watching the news."

Details, last pages

the tiny terror

A CAPOTE MEMORY

When *Answered Prayers* is finally published this month, everyone will be talking about Truman Capote—again. Here, a candid reminiscence by someone who knew him better than most. Call it friendship, call it love. By Leo Lerman



"The boy with the invitational face . . ." Photograph by Cecil Beaton, 1949. Courtesy of Sotheby's, London.

We are sitting in the all-night cafeteria on the west side of Madison Avenue, between 85th and 86th Streets. The time? That sere autumn of 1947, those cliff-hanger months before *Other Voices, Other Rooms* was published, when Little T racketed up my five flights of stairs, his six-foot-long blue scarf flying behind him. "I'm famous! I told you I would be!" And I murmured, "Notorious!" as he flung himself on my bed, where I spent much of my time. "Notorious! But nothing compared to what you will be." He jumped up, did a little dance, very song-and-dance man, patted his bangs firmly into place and. . . . But that all came later, after our long autumn of cafeteria nights.

A life I had had for some fifteen years was breaking up, and Little T, who listened patiently to my plaints, was, he said, in love with the Prof up in Northampton. So we sat in the vacant, skim-milk, unfluctuating light, facing one another over a gouged, splotched tabletop, and I got through quite a few soggy grapefruits and T sipped chipped cups of tepid coffee, and we talked the nights away. So much was in the future, and I had ten years more than he did of the past.

"Myrt!" he squeaked, "Myrt!" (We had both been addicted to a radio serial about two Follies girls whose theme song was "Poor Butterfly," so I became Myrt, the older, and the mother of Marge—Truman. [Neither of us gave a thought to

the Freudian implications of that make-believe.])''Myrt! I had that dream again! Remember the one I had at Yaddo when I saw the perfect-shaped tree all covered in glittering jewels, and there were jeweled birds on every branch, and if glass sang, that's how its song would sound?''

Yaddo, then as now an artists' refuge, where, in adjoining rooms in a vast Edwardian mansion, we had spent two months. . . . Here, a dozen of us labored all day at our writing, painting, or music-making, and at night gathered in the kitchen-sitting room to talk, or play Murder. I was the Murderer one scudding, full-moon night, and T was my unsuspecting Victim. We flew arm in protective arm from eerie room to eerie room until I did him in while he screamed, ''Traitor! Traitor! I'll get you for this!'' Then he muttered, ''If only I'd known when I jumped on your back that night when we met! I trusted you!'' (He had leapt, as we were leaving a friend's apartment, from a dark landing on the stairs, mewing, ''Gimme a piggyback ride!'' And I had, all the way up—was it East 50th Street? Then, when I got home, I said, ''I just met the little boy from *The Turn of the Screw*.'') Years later, T and I were lunching in The Russian Tea Room, where on this Saturday afternoon there were many children, all of the nearby ones glancing covertly at T. Finally, one brave boy sidled up to our table, stood peering over the top at T, and pronounced, ''You're not a real little boy!'' T laughed in that uneasy, abashed way he did when he had been found out. . . .

But back to Yaddo. The weekend Katherine Anne Porter came up, we were all very tidy-paws. Even Carson McCullers tricked herself up a bit for dinner and dancing to old cracked records in the kitchen. Carson and T were jiggling up and down together a lot, both leading, when Katherine Anne raised her best lady-voice to ask Elizabeth Ames, who headed Yaddo, ''Where does that little man come from?'' And Elizabeth, who was, at chosen times, more deaf than usual, replied, ''*Harper's Bazaar*.''

So, back in the all-night cafeteria on Madison Avenue, we talked about Yaddo and about how T had fallen abruptly in love with Professor Newton Arvin of Smith College. (Hawthorne, Melville, and Henry Adams were among his special interests.) I think that Truman was less physically enamored of Newton than he was overwhelmed by his prodigious intellectualism, his sensitivity to all things esthetic, and his position in academe.

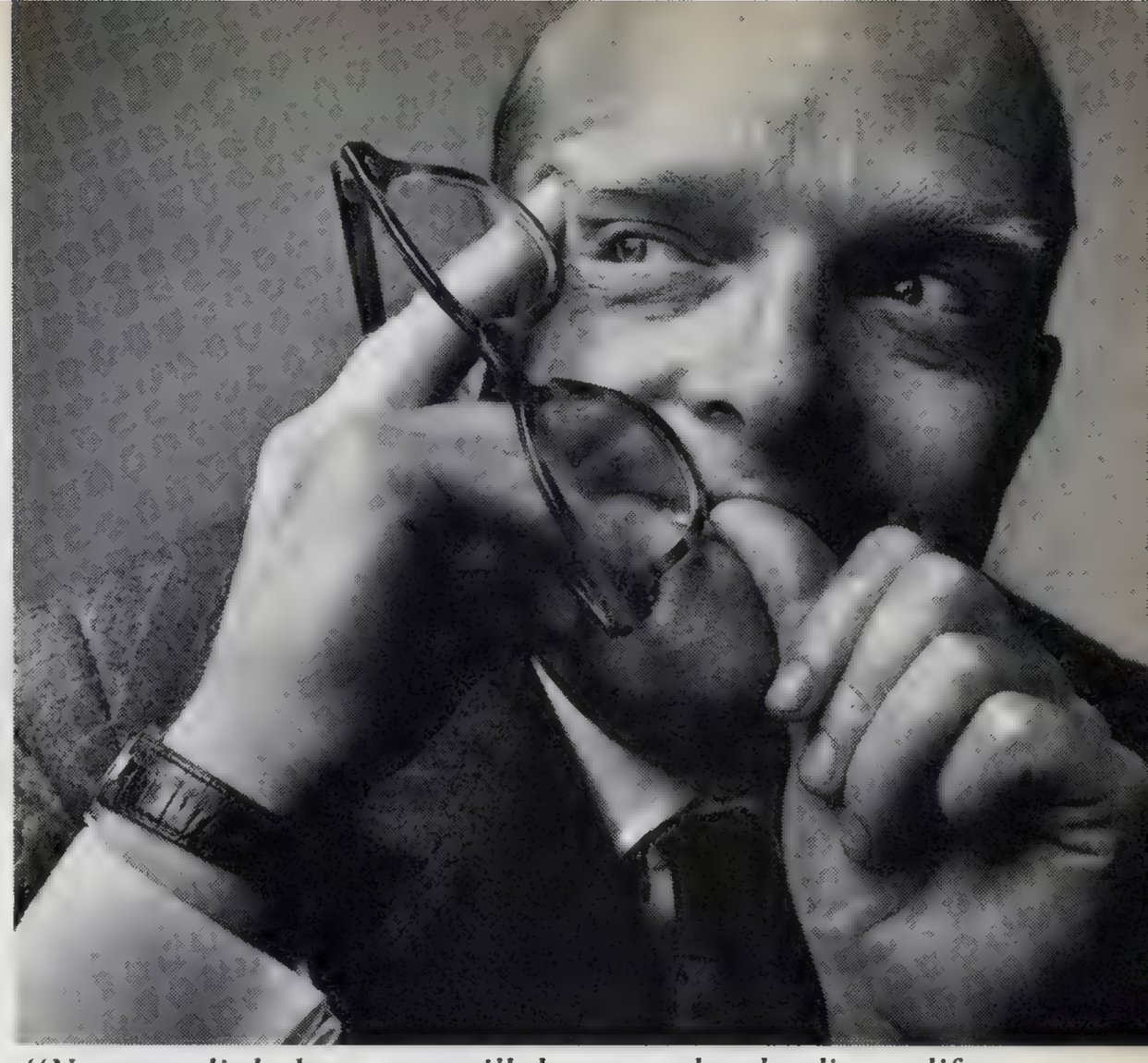
''What do you do up there?'' I asked one very early cafeteria morning when T had been on campus for at least two weeks.

He hunched back in his chair, gave me his tortoise grin, crunched himself into his corncob-pipe-smoking, little-old-man self: ''Weeellllll. . . I sit in this little rocking chair, which I love, and I drink hot chocolate and he reads to me, every day, *The Odyssey* or *The Iliad* in Greek, the original Greek. And I don't understand a word, but I love it. . . . I love the sound of it. Then he plays records for me. . . beautiful. . . . Do you know the more recent quartets of Beethoven?''

''More recent than what?''

''Oh, you!'' he yelped. ''I'll never tell you anything again!''

The next morning, he rushed into the all-night cafeteria sobbing, crying out my name. Clutched tightly to him, the way a child clutches a teddy bear that someone has tried to take away, was a big bundle of white envelopes. He flung them on the table. ''Take them,'' he cried. ''Keep them for me. Don't ever let anybody see them. She went crazy. She's been drinking all day, and she went crazy, and she chased me all over the apartment and got into the drawer, and grabbed all of Newton's letters and threw them out of the window into Park Avenue. She acted like she was going to kill me. I ran out into the street and gathered up every one I could find and here they are. You must keep them.'' He was very quiet, just shaking now and then the way a dog trembles when having a frightening dream. I sat looking at this little creature, his winter coat flung on over his little-boy flannel pajamas. I could see Nina, his Southern-belle mother, rampaging about that tacky Park Avenue apartment. I saw T, sitting in his bed in that tiny back bedroom, sitting there, a little old shawl around his shoulders, writing, in his microscopic, squinch-eyed hand, filling page after page of his notebooks. He was a serious storywriter. A storyteller, in the American tradition, a yarn teller.



''No more little-boy, corn-silk bangs. . .but leading a life like a Cole Porter lyric.'' Photograph by Penn, 1965.

He sipped his awful coffee. Then he said with a stillness I had never heard before, ''I love Nina, but as soon as my book is published and I can get some money, I'm getting out of there. I am going to have a place of my own, a darling little nest of my own.'' Suddenly he snapped his fingers, hummed ''Putting on the Ritz,'' gave me his best Follies-girl look, and pealed, ''Don't look so gloomy, Myrt! I'll come to your place and sleep on the couch and read *Madame Bovary* again. I just love Flaubert!''

Truman and Carson McCullers danced together, jiggling up and down, both leading

I filled a small trunk with T's letters from Newton. Then, one day years later, I got them out. Dozens and dozens of them. Long white envelopes, and not a single letter in any of them.

About two weeks after Nina's outburst, T and I were at our usual. The time? Maybe 3:00 A.M.–ish. The cafeteria door was thrust open. A pair of glaring eyes stood there, for eyes were all we could see. Out came a hand. In that hand was a gun. BANG! Myrt and Marge hit the dust under their table immediately. After the shouting was over and the only *(Continued on page 820)*

Leo Lerman, *editorial advisor to The Condé Nast Publications, is at work on his memoirs, ''Call It Friendship, Call It Love.''*

Above: Bourgeois in her studio between works in progress. Opposite: Totem and taboos—"Spring," 1949

SEX, RAGE & Louise Bourgeois

"I love a fight," says Louise Bourgeois, who for fifty years shocked critics with her highly erotic and self-revelatory work. Now, at seventy-six, she is revered as an artist whose drive to speak the truth has given us all a new language

By Barbara Rose

An encounter with sculptor Louise Bourgeois reminds one of the intimate bond between genius and eccentricity. At seventy-six, she is a tiny, tightly wound ball of fire, an intense mercurial personality disciplined by a severe upper-middle-class French education, potentially explosive in her need to be candid. She will readily admit that the truth may be painful to herself or others; but she remains obsessed with unveiling hypocrisy, confronting basic realities. She speaks with the same rapid shifts from thoughtful reflection to impulsive outburst that make her work so surprisingly strange and compelling. "I'm not a courageous person," she says suddenly. She compresses herself into an even tighter ball of nervous energy. "An irrepressible person, perhaps"—she smiles slyly—"which is not the same."

Perched like a bird on a high wooden stool, Bourgeois answers personal questions in a sharp direct fashion. I ask how she can deal with such intimate themes as pregnancy, female identity, anger, fear, and sex without any seeming sense of inhibition. "It doesn't take courage for me to reveal myself. In France, we were brought up to wear our hearts on our sleeves. Here, you don't talk too much about your feelings; over there, we exaggerate them."

Bourgeois has lived in an austere narrow town house in Manhattan's now fashionable Chelsea since 1958, when Chelsea was still a dangerous neighborhood. In the entry foyer is a large print her friend Joan Miró gave her. The living room is crowded with collections of objects and memorabilia, but little art. A few odd pieces of furniture that look as if they might have been picked up on the street are scattered around. Bookcases line the walls. Outside, there is a sunny, weedy garden where she ties and shapes saplings (she calls it her topiary). Bourgeois's English is fluent, but she still has a strong Parisian accent, which sounds much like that of her former neighbor when she was a teenager in Paris, Marcel Duchamp. An expatriate since 1938, when she met and married American art historian Robert Goldwater in Paris and accompanied him back to the United States, she has lived in New York City ever since. At twenty-seven, she was a beautiful, brilliant young woman with waist-length black hair, a background in philosophy, mathematics, and fine arts. She admits she was terrified, but determined to realize herself as an original and ambitious painter and sculptor.

Once she arrived in New York, she began to see Duchamp again, as well as the Surrealists who *(Continued on page 824)*

Duane Michals

The lion is the symbol of Venice; it also rules this Venetian house. Laura Biagiotti and her husband, Gianni Cigna, were both born on the same August day, under the sign of Leo—the sign empowered with creative force. In this house, the stars prevailed. A fashion designer, Biagiotti, *left,* is "an archeologist *manqué*" with a passion for white—the qualities that have shaped her eighteenth-century house on the Campo San Vio, *below*. Designed by the much-sought-after Italian architect Piero Pinto, a friend, this is an emotional house in the emotional city to which Biagiotti and Cigna retreat from business in Rome. Behind the lacy door with the lion knocker, *opposite,* summer days are passed in snowy rooms and a garden of jasmine and camellias.—S.D.

THE COOL RETREAT IN ●

Venice

Laura Biagiotti's getaway house is a place of refreshment and fantasy in the world's most theatrical city

Oberto Gili

THE COOL RETREAT IN VENICE

"Venice is the greatest stage set in the world, a backdrop for each and every one of us playing out our roles," says Laura Biagiotti. She captured this Venetian love of fantasy, of illusion, in her living room, *opposite*—a cool room, almost surreal, in which furniture and objects seem to float. Presiding is a decorous portrait of one of Napoleon's lovers, Marie Walewska, an unlikely match for the miniature nude beside her; the magnificent settee is Italian Biedermeier.
Above: Hand-blown glass balls from the turn of the century, meant to ward off the evil eye.
Left: Venice remembered, in a collection of early nineteenth-century prints.

THE COOL RETREAT IN VENICE

In Venice, there is room only for close friends at dinner. A typical Biagiotti menu: tiny shrimp fragrant with coriander; risotto with squid ink; Adriatic lobster and baby artichokes; lemon sherbet with berries; and a dry Prosecco, the light *spumante* so popular here. In the dining room's details, one feels the Biagiotti style: *below*, Venetian crystal decanters, circa 1700; *above*, a cascade of old Ginori porcelain. Pinto added his own vision: etched-mirror screens; a neo-Gothic vitrine atop the modern, built-in sideboard; and, *opposite*, a wall of wooden framing, bleached and exposed—homage to the ships' carpenters who built this house and the great Venetian fleets.

THE COOL RETREAT IN VENICE

Romantic, playful, theatrical—fans, says Laura Biagiotti, are "very Venetian." Those in her bedroom, *here*, come from Venice, Naples, France, and are nearly two hundred years old; they symbolize the giddy life in this city. Days begin with breakfast under the garden's laurel tree, *opposite*. Then, off to the Lido and a cabana at the Excelsior to swim, sun, play cards. After a midday siesta, the couple enjoys "being tourists," hunting antiques. At eight, aperitifs with friends—before heading to one of their favorite restaurants in a gondola "by moonlight, the best way to enjoy the canals."

Oberto Gili

BEAUTY IN A NEW LIGHT

There's a real change in makeup for fall: a difference in the coloring you'll use, in how you'll use it, and how, in the end, it looks on the skin. Makeup, now, is more a matter of light than color. It's part of a new mood: a shift to something less contrived, less complicated in the way a woman looks...and, in fact, in the way she approaches her entire beauty regimen. At its best, it's getting maximum effect from minimum effort.

For fall, light comes from softer, almost neutral iridescent makeup colors. On these eight pages are some of the best of the coming season. The subtle shine lights up a face against fall's dark clothes. And it shows off skin in good condition. There's also a change in makeup placement: colors are washed across eyelids, lips, cheeks, leaving no abrupt edges, just a shimmering glow. The shift in product use: some eye shadows, for example, can be mixed with lipstick and blusher to bring sheer, shimmering color to lips or cheeks (*never*, however, use lip color near eyes). The look is looser, easier, and moves quickly from day into night (the specifics, page 781). The same thinking also applies to hair. A good cut, healthy condition, and a minimum of techniques, tools, and fuss are what appeal to women, today: maximum effect, minimum effort.

These eight pages: Hair, Oribe/Oribe at Parachute; makeup, Kevyn Aucoin.

look of the season:
a little shine,
an almost neutral
coloring;
fuller hair, lifted
off the face

Specifics: Lancôme's white eye shadow (from their Parisian Plaid Palette) on eyelids, also on lips glossed with Parfait. Calvin Klein jacket. Fashion details, last pages.

Francois Halard

a new daytime ideal: pared-down makeup with a shimmery touch . . . straight, glossy hair with built-in layers

Specifics: Cover Girl's Silver Mist on lids; Satin Gloss over Iceblue Pink lipstick. Jean Paul Gaultier jacket. Manicure by Elisabeth Drabinski.

MAKEUP: A NEW LIGHT

Lighting the face: almost neutral coloring with a metallic effect; uncomplicated hair, here pulled into a knot

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Specifics: Alexandra de Markoff's Violet eyes from the Daybreak palette; Golden Ginger lips. Norma Kamali jacket, scarf. Fashion details, last pages.

François Halard

Polish—
and fast: with pale
coloring and
a light hand . . .
back-combed hair
for added lift

Specifics: Princess
Marcella Borghese's Contempo
lips, Copper Nova cheeks.
Moschino jacket.

François Halard

MAKEUP:
A NEW LIGHT

maximum effect.
minimal effort:
icy lip, brow color . . .
smooth hair

Specifics: Christian Dior's Shine on eyelids, brows; Melon eye shadow #601 mixed with Sketch on lips. Dress, Azzedine Alaïa. Fashion details, last pages.

MAKEUP:
A NEW LIGHT

New P.M. seduction: a deeper shimmer on lips . . . freer hair with shape, volume

Specifics: Estée Lauder's Shell Beige lipstick mixed with Creme concealer; Bronzine cheeks. Moschino dress, Krizia jacket. Fashion details, last pages.

Makeup: minimal color... maximum effect

The difference in makeup for fall? Coloring is paler, sheerer, shimmering; the concept is minimal—minimal time and effort required; a softer, almost natural effect. Makeup goes on once a day and stays on . . . goes on in a flash and maybe even without a mirror. It's that easy and pared down.

Shimmer, this season, works for day as well as night, lighting the face, giving skin a smoother, luminous texture. When you use makeup that's luminescent, "it looks as if you made more of an effort than you probably did," says Kevyn Aucoin, who did the makeup on these pages using "washes"—or sweeps—of opalescent color across cheeks, mouth, eyelids; even on the brow or out to the hairline. Opalescence lends itself to a sheerer application of washes—instead of layers—of color: "It doesn't leave an edge or line as matte color does," Aucoin says.

What else can shimmer do? Act as a versatile accessory to update blusher, shadow, or lipstick. Brushing or mixing a little opalescence over matte color gives any shade—even dark fuchsia or brown—a new life, a new "turn."

For day, selecting one or two areas to add iridescence (cheeks and eyes, for example, or mouth and eyes) gives all the shine you need. At night, you can go all the way, adding sparkle anywhere on your face. The amount—and the placement—of this is very individual; full, round lips look great highlighted with shimmer; adding it to lined areas—the skin around eyes, for example—is less-than-best.

When makeup goes paler, eyes need dark mascara to give the face more balance for day. At night, the focus shifts to the mouth by deepening lip color or adding more shimmer. The "new" darkened lip colors: metallic bronze . . . or deep lipstick washed with allover iridescent powder.

The key consideration, however, remains the healthy condition of skin. Women, more and more today, are taking better care of their skin, using an effective—individual—treatment program, staying out of the sun. Sometimes, all a woman needs for a smooth finish is moisturizer and powder: she can skip wearing a base. Other times, the application of a good foundation can even-out skin tone to get a smoother appearance. In a makeup regimen that requires less time, that's based on sheer, shimmering, minimal color, making skin look its best is a number one priority. In the long run, it minimizes the time and effort required for making up a face and maximizes the total effect of the best new makeups.

François Halard

HAIR: AN EASIER CUT...

The time and effort that a woman might have spent last season to manipulate hair with tools and techniques is better invested now in new conditioning/glossing treatments that improve hair's condition. When health is there, hair's style can be something so uncontrived it can be combed with the fingers—it's that easy this season.

The key, as always: a good cut. The one that works best right now is slightly layered for built-in volume and movement; cut with longer and shorter pieces to slick back or pull out for versatility. It's the kind of cut Oribe, of Oribe at Parachute, did *at left*.

Length is not an issue this year. Volume is. One new way to add more fullness is with slight back-combing. "It doesn't have to be the teasing of the 'sixties," says Oribe, "but something that's easy to remove, not tangled or damaging to hair."

Another way to get fullness is by using a few rollers slipped in here and there for a few minutes while blow-drying hair to get a little volume. For a look that's close to the head: simply brush hair straight as you blow-dry it. What's consistent: the effortlessness, versatility.

Women demand it. One important option today is being able to put hair up, quickly and easily. This season, what works best—and looks best—is a simple ponytail. For a twist, wrap the ponytail around itself or knot it and secure with a bobby pin—nothing too sleek, too "done."

Hair that's not too precise has its own charm. Few women have the time for a complicated hairstyle; fewer still, the inclination. Use fingers to loosen hair. The effect: hair that's a little more seductive . . . that takes less effort—which is, after all, the key to any modern beauty regimen.

BLAMING the victim

Are we psychologically responsible for our health—and illness? Experts point out that the cure to what ails us isn't always in our heads, our attitudes, or our ability to "visualize" it. Here, an unexpected take on the mind-over-medicine controversy. By Ellen Switzer

Is cancer more likely to strike unhappy people than happy, well-adjusted ones? Can patients suffering from cancer or other life-threatening disease improve their chances of survival by learning to enjoy life more, thinking optimistically, giving or receiving "unconditional love," or learning to imagine sick cells being eaten away by healthy ones? Are heart attacks, peptic ulcers, inflammatory bowel disease, or arthritis consequences of having a certain personality type, and will changing that personality prevent or mitigate the course of such conditions?

Many surveys show that the vast majority of Americans will answer some or all of these questions with a resounding "yes." Too many of us have become convinced that there is scientific proof that our mental and emotional states or specific personality characteristics are the principal causes of *physical* illness, and that changes in attitude, outlook, and feelings can actually cure disease, not simply improve the quality of life for the patient.

The fact is that to date there is *no* scientific proof, either statistical or physiological, that any of these assumptions is true, according to *The New England Journal of Medicine*, one of the world's most prestigious medical publications. An editorial signed by Marcia Angell, M.D., the magazine's senior deputy editor, argues that many of our current beliefs are not only scientifically unjustified but damaging to a great many patients with serious disease. "The evidence for mental state as a cause and cure of today's scourges is not much better than it was for the afflictions of earlier centuries," she writes. "Most reports of such a connection are anecdotal. They usually deal with patients whose disease remitted after some form of positive thinking, and there is no attempt to determine the frequency of this occurrence and compare it with the frequency of remission without positive thinking. Other, more ambitious studies suffer from such serious flaws in design or analysis that bias is nearly inevitable."

Angell cites one frequently mentioned study that reports the death rate among those who have been recently widowed to be higher than among those still married: "Although the authors were cautious in their interpretation, others have been quick to ascribe the findings to grief, rather than to, say, a change in diet or other habits. Similarly, the known physiologic effects of stress on the adrenal glands are often over-interpreted so that it is a short leap to a view of stress as a cause of one disease or another."

But is there any harm in this belief apart from its lack of scientific substantiation? Angell believes that there definitely is. These assumptions may (and often do) lead lay persons and some physicians to blame

the victim for (1) getting sick, and (2) not getting well: A patient gets cancer, it is assumed, because he or she is angry, is unable to give or to receive love, represses negative feelings, et cetera. Another is said to have had a heart attack because she is too driven, too obsessed with success to relax and smell the flowers. A third "needs" his illness to keep family members under control. And patients are said not to respond to treatment because they lack the will to live, are unable to exercise control over pain, or do not have the self-discipline to follow whatever mental therapy a "healer" has prescribed.

"The medical profession also participates in the tendency to hold the patient responsible for his progress," Angell adds. "In our desire to pay tribute to gallantry and grace in the face of hardship, we sometimes credit these qualities with cures, not realizing we may also be implying blame when there are reverses."

In the same issue of the *Journal* that contained this editorial, there was also a carefully researched study by Barrie R. Cassileth, Ph.D., and associates which concludes that there was no relationship between attitudes and survival or recurrence of cancer in 359 patients. According to Cassileth, the director of psychosocial programs at the University of Pennsylvania Cancer Center, in Philadelphia, the study is "the first methodologically sound investigation of the relationship between selected psychosocial factors and survival in advanced malignant disease." At the time the article was written, 75 percent of the patients with inoperable cancers had died, and 26 percent of those who had had cancers removed had had recurrences. Those who survived were "in no way different psychologically from those who died," Cassileth told a conference sponsored by the American Cancer Society in New York City last October. "Something about their own *biology* made them candidates for survival. The point is, their attitude is not what did it."

Jimmie Holland, M.D., the chief of psychiatric services at the Memorial Sloan-Kettering Cancer Center, in New York City, agrees with Cassileth and Angell. "The most common psychological problem I find among the cancer patients I see is a thoroughly understandable mixture of anxiety and depression," Holland says. "Some patients who have heard all about the mind-body connection in cancer blame themselves when they cannot have a positive, cheerful attitude all the time. Patients who get depressed should not be made to feel that they are responsible for getting sicker. Adding guilt to anxiety and depression obviously makes the patient feel worse and is, therefore, self-defeating."

Neither Cassileth nor Holland questions that in some ways the mind influences the body. Adrenaline is produced when someone is frightened; hypnotic suggestion can help to alleviate pain and induce relaxation; and placebos have been known to work—although they don't cure disease, they alleviate symptoms. Both doctors also agree that emotions and attitudes influence the way a person *behaves* in relation to health and illness. "We all know that someone who eats a high-fat diet, smokes three packs of cigarettes a day, and gets no exercise has a much higher chance of becoming seriously ill than someone who lives a healthier life," Holland says. "Someone who is so terrified of being sick that he or she refuses to seek medical help when symptoms appear is also apt to make a potentially dangerous situation worse. This is particularly true of cancer. But that kind of mind-body connection is very different from the belief that a person who is psychologically strong and vital will beat a life-threatening illness, when another person with a less optimistic outlook will not."

"No one has proven that anyone with a life-threatening physical illness can get well by a change in attitude"

The blame-the-victim approach to serious illness is not exactly new. Historically, we have tended to believe that incurable illnesses of mysterious origin were somehow rooted in the personality or activities of the patient. In the Middle Ages, those who suffered from epilepsy or from various forms of mental illness were subjected, if they were lucky, to exorcism to banish evil spirits. Other, not-so-lucky ones were burned as witches.

Author Susan Sontag, who some years ago had surgery for breast cancer, describes the history of myths surrounding tuberculosis and cancer in her book *Illness as Metaphor* (Farrar, Straus & Giroux). In the nineteenth century tuberculosis was thought to be a disease of "excessive *(Continued on page 818)*

the dynamics of blame

Blame is a way of coping with what we have no control over

A cancer patient and a crime victim have a lot in common, says Morton Bard, Ph.D., a vice president of the American Cancer Society and the co-author of *The Crime Victim's Book* (Brunner/Mazel).

"If someone has been robbed," Bard says, "others will ask questions that are inherently accusatory: 'What were you doing out at that hour? Did you have locks on your window?' The same thing holds true for disease. The tendency to blame is in direct proportion to the inexplicability of the origins of the event. We can't explain why cells go out of control any more than we can explain why people act criminally. Blaming serves the need to control unpredictability, which is threatening."

For many women, the concept of "blaming the victim" was brought home when rape activists explained that the typical rape victim, testifying as a witness against an accused man, was herself on trial. Her sexual history was dragged into court, her clothing cited as provocation to rape. Why was she out at night? She must have been "asking for it." Instead of getting sympathy—or justice—the victim got grilled.

Earlier, though, it was William Ryan, a professor of psychology at Boston College, who registered the phrase in the public mind. In 1971, he published the now-classic *Blaming the Victim* (Vintage/Random House), an indictment of middle-class Americans who held the victims of social ills—poverty, bad housing—responsible for those ills. As Bard explains, "Ryan said that if people can't find a solution to a social problem, they say the victims are inferior—the kind of people to whom this *(Continued on page 820)*

Life of the party!

Real color, lots of leg . . . "little" dresses with charm to spare

Here, from ... Cliff Bosche, ... takes on the "... ... Opposite ... Her flirty taffeta skirt, ... boring top, ... lush. Dress, about $745. Betsey Bunky Nini, NYC; Hirschleifer's ... Manhasset NY; ... Philadelphia; ... dangle ... from pages ... ... turtleneck ... taffeta bubble ... with big bow. Dress, about $760. Betsey Bunky Nini, NYC; Miss Baker, Providence RI; Lewis Watkins, Little Rock AR; Susan of Burlingame and San Francisco CA.

Hair, these eight pages: John Sahag, John Sahag Salon, NYC. Makeup, these two pages: Mary Greenwell. Details, last pages: Sheila Metzner

LIFE OF THE PARTY!

NEW YORK COLLECTIONS

Far left, from another new name to watch—Christopher Morgenstern—a little pouf at the hip and lots of leg. Christopher Morgenstern New York dress, about $315. Barneys New York; Suzy, Great Neck NY; Saks Jandel; Creeds, Toronto.... *Beauty Note:* Rich color for red-hot nights: Maybelline's Come-On Copper lips, Peppermint Twist gloss. Makeup, Marie Madeleine Savin. Details, next to last pages.

Sheila Metzner

NEW YORK COLLECTIONS

Sheila Metzner

LIFE OF THE PARTY!

Opposite page: **Byblos' embroidered black velvet jacket over a turtleneck-top dress with attached iridescent skirt. Dress, about $425; short jacket, about $345. Mid-October at Bergdorf Goodman; Hartly, Westwood NJ; Caron Cherry, Coconut Grove FL; Tootsies, Houston; Susan of Burlingame and San Francisco CA; Bacci's, Canada.... Another look, *this page*, at Cliff Boone's red-orange pouf. Black pumps from Garolini. Makeup, these two pages, Marie Madeleine Savin. Details, more stores, see last pages.**

NEW YORK COLLECTIONS

LIFE OF THE PARTY!

Left: **From Victor Costa, shocking pink at its curviest, verviest best. Dress, about $560. Bergdorf Goodman; Saks Jandel; Montaldo's; L.S. Ayres, Cincinnati OH, Indianapolis IN; Nordstrom, Los Angeles and Costa Mesa CA; Liberty House of Hawaii....*Right:*** **Ideal accessory for great legs? Cathy Hardwick's body-hugging emerald-green dress with rhinestone buttons in back. From Cathy Hardwick Dresses, about $220. Late September at Saks Fifth Avenue; Burdines; Marshall Field's; Foley's, Houston; Bullock's; I. Magnin. Makeup: *left*, Mary Greenwell; *right*, Marie Madeleine Savin. Details, more stores, last pages.**

Shearling in the season's strongest shapes. From Donna Karan New York, above, the short cropped jacket. Barneys New York; Ultimo, Chicago; I. Magnin. To order at Nan Duskin, Philadelphia, Baltimore . . . . *Beauty Note:* To keep windblown skin supple, Oil of Olay's moisturizing products. These four pages: hair, Bruce Libre for Jean Louis David; makeup, Robert Snow for Bumble & Bumble. Jaguar XJ6 courtesy of Sports Imports, Southampton NY. For details, more stores, see last pages.

Neil Kirk

pacesetters!

the covering: shearling...

the color: black...

the effect: bold, free-spirited

shearling pacesetters!

Left: From Perry Ellis, the new shorter shearling coat that goes all day long, takes the place of a traditional fur. To order at Bergdorf Goodman. . . . *Right*: Mary Jane Marcasiano's hooded, ankle-length coat—and it's just as dashing over a short black evening dress. About $1750. To order at Henri Bendel; The American Store, Washington DC; Fancies, Boston; 23 Idlewild, Memphis TN; Duo, Shaker Heights OH; Capriccio, Scottsdale AZ, La Jolla CA. Details, last pages.

Neil Kirk

Imperative any season: a day-in/day-out coat. This season's best: above-the-knee, with distinct but unexcessive shoulders. . . matte-finish black. Better still if the black's an unusual fabric or texture.

Two choice examples: Bernard Perris' leggy, generously scaled coat, *this page*, in rubberized cotton. About $1195. Bernard Perris Boutique, NYC; Panache, Millburn NJ; Sara Fredericks, Palm Beach FL.

. . . And, *opposite*, Ronaldus Shamask's in sleek leather—short, straight-falling, over his crisp checked suit. Coat, about $1350. Barneys New York; City, Chicago; Neiman-Marcus; Maxfield, Los Angeles.

These pages: hair, Mitch Barry; makeup, Joe McDevitt for Bumble & Bumble. Details, more stores, last pages.

no-stress DRESS

Key to attractive, no-stress day dressing: the polish of a new-shape, new-length, racier coat or jacket... how it works with the new short, narrow skirt underneath

ING

Alex Chatelain

no-stress dressing/

Programmed for repeat performance: matte-black jackets—perfectly proportioned for short, slim skirts—in new takes on classic shapes. *Near left,* Eleanor P. Brenner's soft black leather "motorcycle" jacket. About $538. Mid-September at Bonwit Teller; Terri D., Chicago; Neiman-Marcus. Hair, Gad Cohen, Gad Studio, NYC.... Everywhere, shortened versions of the "trench." A winner, *right,* by David Cameron in black rubber! About $630. Bloomingdale's; Hirshleifer's Etc., Manhasset NY; Mary Chancis, Fort Lee NJ; Toby Lerner, Philadelphia and Ardmore PA; Miki, Mill Valley and Burlingame CA....Very small, precisely fitted, with real "hold" on the body, Louis Dell'Olio for Anne Klein & Co.'s knockout leather jacket, *opposite,* over a short skirt and turtleneck. Jacket, about $720. Lord & Taylor; JW Robinson's, California; Nordstrom, Costa Mesa CA. Details, stores, last pages.

jackets: small, shaped, with a certain "hold" on the body

Alex Chatelain

Here, coats in colors so vivid they have the impact of accessories. *Left to right:* Even in a season high on shearlings, Kenzo's shawl-collared, flag-red coat is hard to beat. Kenzo Boutique, NYC.... In the same red, Schrader Separates' wool melton coat with a funnel collar. About $200. Bloomingdale's; Sandra's Boutique, Charlottesville VA; Bullocks Wilshire. Hair by Gad Cohen, Gad Studio, NYC.... Straightforward as a sweater, with real presence: Rodier's green wool cardigan coat. Rodier Paris. About $350. Rodier, NYC, Philadelphia, Chicago, San Francisco.... Second cousin to a boy coat and as unassuming—except for the yellow! Escada by Margaretha Ley. About $940. Saks Fifth Avenue, NYC. Details, last pages.

no-stress dressing/ **color:** bright, bold, to spark a "dark"

season

Alex Chatelain

Alex Chatelain

Cashmere for day—more tailored, sharper now....E.g., Hanae Mori's long cardigan sweater, *this page*, has all the authority of a jacket. Worn here with a short matching skirt, the crisp white cotton shirt that goes under everything this season. Cardigan and skirt, about $850. Bonwit Teller; Charles Sumner, Boston; Montaldo's; Frost Bros.; Neiman-Marcus....A different choice, but equally crisp and tailored, *opposite*: Frances Henaghan's wool coat dress—underscored by the white shirt. Dress, about $160. Mid-September at Lord & Taylor; Lillie Rubin-South & West; I. Magnin; Buffums, Long Beach CA. Details, more stores, last pages.

no-stress dressing/ **a new standard**

Plaids, checks, stripes in unexpected "neutral" pales. The difference, *near right*, in a cream-taupe glen plaid trench coat and houndstooth checked wool skirt. By Ron Leal for Betty Hanson. Coat, about $450; skirt, about $168. Turnout at Nan Duskin, Philadelphia, Baltimore; M.M. Cohn, Little Rock AR; Balliet's. To order at Altman's.

...Another paler glen plaid, *far right*: the wool jacket by Norma Walters paired with cocoa wool pinstriped pants. Jacket, about $780; pants, about $495. Lord & Taylor; Joel's, West Chester PA; Claire Dratch, Bethesda MD; Tootsies, Houston. To order at Nordstrom.

...Crisp checks balanced by soft grey/vicuna color, *left*, in J.H. Collectibles' wool jacket and trousers. Jacket, about $157; trousers, about $102. Lord & Taylor; L.S. Ayres, Indianapolis IN; Marshall Field's; Famous Barr, St. Louis MO; JW Robinson's, California; Nordstrom, Washington. Details, last pages.

no-stress dressing/

paler classic patterns

The linchpin-in-a-wardrobe suit, *this page:* a straightforward but shapely jacket and short, narrow skirt in crisp wool checks. By Guy Laroche. In hand, his shearling coat. Suit, about $860. Guy Laroche Boutiques, NYC, Chicago, Houston, Dallas....A coat that would solve all your coat problems, *opposite*, by Michael Kors—shirt-simple, perfectly cut, in black leather. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Charles Sumner, Boston; Toby Lerner, Philadelphia and Ardmore PA; Saks Jandel. Details, more stores, last pages.

no-stress dressing/**go-anywhere looks**

Alex Chatelain

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't—key pieces to collect for fall: what's different about a skirt . . . the easiest—jacket—answers by night . . . going for a dress . . . gloves: accessories of the year

Inevitably, it seems, there are two faces to fashion now. There's the fashion news—fast, appealing, and of the moment. And—what we'll be talking about here—there's what's ongoing: "ongoing" not in the sense of a classic cable-knit crew-neck sweater but of something that's both of the moment and beyond *one* moment in time.

These are the pieces, for fall, that clearly set up this season's look. But once you have them, you'll consistently turn to them—because nothing else does the job so well.

First in that category, far and away, is a short, slim, dark skirt. But it's not just a cut-off version of a black skirt that you already own. A higher waist, a sense of shaping, smallness at the hemline set it apart from other seasons' skirts. So does fit: some sense of stretch, for instance, is what gives it real closeness and hold, an altogether different "feel" on the body. A prototype (and easily the skirt of the season) is Calvin Klein's grey wool knit (1)—to wear under a tweed jacket, or with the snap of a crisp white cotton shirt, or with a matching crew-neck top for the look of total dressing. Look for other short, narrowed skirts at Donna Karan, Shamask, or Isaia.

To sharpen up a coat or jacket, to pull together even the simplest top and bottom, **nothing delivers more for the money than a pair of fall's new gloves.** The best are usually those without a lot of decoration: gauntlets, reversible cuffs, fringed gloves. Some of the most appealing gloves around come in suede and in a color like deep bottle green or fuchsia, about as much—effective—color as you'll want this year. Moschino's black suede with an oversized zipper (2) is noticeable, neat, cleanly modern.

This season, few things feel as good or go as far as an evening jacket in a rich bright. One top choice: Saint Laurent's (3) in cherry-red silk satin. We put it with a matching skirt; more often than not, you'll slip a jacket like this over a short black skirt at dinner. The season offers plenty of standout evening jackets, some more ornamental: with jewels, in panne velvet or lace. A bright color (fuchsia or taxi yellow) may be as much evening effect as you need. Worn over bare skin, it's dressing streamlined to its essence.

For those fashion moments—days—when you don't want to be groping around simply to get a pulled-together look, look for something like the simple jumpsuits (from Geoffrey Beene) on pages 689-691 in dark brown, black, or smoky-grey versions. At home for dinner or on a plane these fit the bill, and they deliver far more than "jumpsuit" implies. More fitted, with a refined sense of shape, they're made, in fact and feel, very much like the best wool jersey dress for winter. You'll use them that way, too: by day, under a cropped shearling jacket, with high-heeled shoes in brown suede or black patent; at home, simply with big cuff bracelets and soft, low boots or gold shoes. **A jumpsuit such as these serves as a pulled-together base under a balmacaan or day jacket.**

1

2

3

4

5

Few dresses, when all is said and done, have the workday presence of a jacket or suit; at its best, it's often a coat dress that comes closest. This season, there are strong versions to choose from, dresses with a bit more shape than other years. One that's curvier, with a shaped skirt, with a little bit of shoulder (5) comes this year from OMO Norma Kamali. We chose to show it in red; in black gabardine, it may well be the dress "uniform" of the year. Once you own it (like the other "ongoing" items here), it pays for itself—in multiples, in ease, style, and dressing sense.

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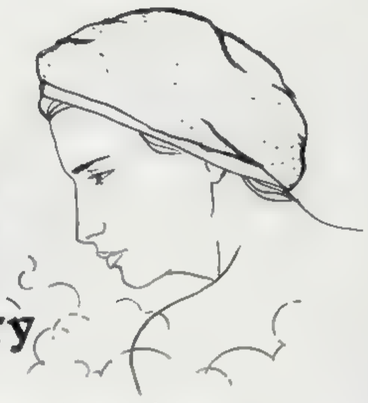
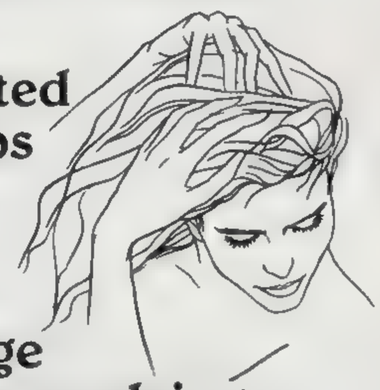


Set hair before you bathe or shower and cover with a terry cap or a towel. Then, let the steam set your hair.

HEALTHY SCALP



A stimulated scalp helps keep hair healthy looking, so massage your scalp, applying light pressure in a circular motion for five minutes.

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VOGUE'S

health style

Active immunity: a vaccine checklist...rating new diets...''sensitive'' teeth...fasting—safe?

An increase in adult outbreaks of measles and rubella (German measles) in recent years shows us that many women may not be adequately immunized against so-called childhood infections. "If you were a child in the 1960s, when vaccines for measles, mumps, and rubella were first licensed yet not universally used, you may still be susceptible," said June Osborn, M.D., dean of the University of Michigan School of Public Health. Following are recommendations from the U.S. Centers for Disease Control: ● Review your immunization status with your physician. (If you were born before 1957, you probably acquired immunity the hard way—by catching these contagious diseases.) ● If you've lost track of childhood medical records, your doctor can use a blood test to check for certain immunities. ● Get a tetanus and diphtheria series (three shots) if never received, plus a booster every ten years. Tetanus bacteria can enter through *any* break in the skin—not just puncture wounds. ● If you intend to travel abroad, check with your doctor about any additional vaccinations you may need for your destination. ● If you are sixty-five or older or have a chronic illness such as diabetes, heart or lung disease, you should be vaccinated against flu (each year) and pneumonia (only once).

Possible side effects from vaccines (soreness at injection site, slight fever, malaise) usually last no longer than two days. Because measles, mumps, and rubella vaccines contain "live" viruses, they aren't recommended for pregnant women or those with weakened immune systems (e.g., due to illness, chemotherapy, corticosteroid therapy).

PROGRESS REPORT ON AMERICA'S TEETH...ADULTS AND CHILDREN NOW DEVELOP FEWER CAVITIES AND MORE PEOPLE KEEP THEIR TEETH FOR THEIR LIFETIMES THAN EVER BEFORE; BUT THE NATIONAL INSTITUTE OF DENTAL RESEARCH'S RECENT SURVEY SHOWED THAT MORE THAN 75 PERCENT OF ADULTS HAVE EARLY SIGNS OF TOOTH-THREATENING GUM DISEASE. THESE SYMPTOMS, EXPERTS REMIND US, CAN USUALLY BE REVERSED WITH SIMPLE STEPS: ONCE-A-DAY FLOSSING, TWICE-DAILY BRUSHING, TWICE-YEARLY PROFESSIONAL CLEANING.

SPEEDING ON SUCCESS

With increased professional and business achievement, many women are faced with a troubling paradox: as their drive for success gets stronger, their ability to enjoy their lives declines. "Many women can't slow down, even when they are supposed to be relaxing. This tendency can have long-term consequences on health," said Leslie Powers, M.D., assistant clinical professor of psychiatry, Columbia College of Physicians and Surgeons. Women who have fallen into this pattern tend to feel insecure about their abilities, despite objective signs of success; they may be unusually irritable and feel others are against them. Hidden depression that surfaces with the smallest failure, guilt over relaxing or taking time for oneself, a need to rush through everything, and a tendency to think about one thing while doing another also are typical. For many women, there may be no simple answers for breaking this pattern—short of a major change in life style. But the first hurdle is recognizing the problem, stepping back and assessing it, Dr. Powers said. Also helpful: daily "slowing down" routines such as a twenty-minute walk or fifteen minutes of meditation twice a day.

Medical "passports"

What would you do if, while roaming among the Greek Islands, you came down with severe flu, or you broke your ankle while climbing Machu Picchu? New travel assistance programs offer a telephone number you can call to get instant help and automatic cash advances to cover expenses when you are ill or injured while traveling abroad. Here's how some programs compare....

Access America **(1-800-851-2800), a subsidiary of Blue Cross/Blue Shield, provides physician referrals, repatriation if necessary, and on-site payment of some hospital fees.**

International SOS Assistance **(1-800-523-8930), a network of doctors and trained emergency personnel, provides medical care and evacuations, referral to English-speaking doctors, emergency dispatching of blood and drugs, interest-free loans of up to $1000 for hospital entry, and transportation to join a hospitalized member traveling alone.**

Global Assist, **included in all American Express memberships (1-800-554-AMEX), offers twenty-four-hour hospital and doctor referrals, medical advances of up to $5000 (charged to your card), and translators.**

Some programs may duplicate coverage you already have (although reimbursement from standard policies can take months and there are usually no cash advances). "Before opting for a travel assistance program, read your current insurance policy carefully," said Benno Isaacs of the Health Insurance Association of America. If you still feel confused about your coverage, consult your insurance agent.

health style

Your diet: selling weight loss

BY JUDITH S. STERN, Sc.D.

For women who want to lose weight, there seem to be never-ending choices of new diets. The challenge, of course, is finding a safe diet that you can stick with to accomplish a slow, steady, long-term weight loss. Many diets high in protein and too low in carbohydrates (less than 60 grams/day) result in misleadingly large losses of "water weight," which are easily regained once carbohydrates are replaced. An "ideal" diet should be not only nutritionally sound but also accompanied by a good exercise regimen. Here is a round-up of some popular new diet plans. . . .

● **The 35-Plus Diet for Women** (Harper and Row), by dietitian Jean Spodnick, M.S., R.D. (of the Kaiser Permanente health maintenance organization, in Cleveland, OH) and Barbara Gibbons (author of *The Slim Gourmet Cookbook*). *Recommended—with a qualification*: women need to add two daily servings of non-fat dairy products to meet the RDA for calcium and also to get other nutrients such as magnesium. The authors recommend taking large amounts of calcium supplements to offset bone loss, even though medical controversy exists about this practice. While this is a high-protein diet, carbohydrate restriction is not so severe as to cause serious side effects. In the first one-to-two weeks, dieters consume 900 calories daily—three balanced meals plus one anytime snack. In the next phase, to be followed for as long as it takes to meet a weight goal, one daily serving of grains or starches is added to the diet. The maintenance plan—to be followed for five days/week—allows three teaspoons of fat per day. Overall this plan is safe; the recipes are imaginative. However, because much of the weight lost in the first two weeks is water, once a woman adds carbohydrates back into her diet, weight loss is bound to "plateau."

● **The Underburner's Diet** (Macmillan) by Barbara Edelstein, M.D. *Not recommended*. This diet, written by a doctor who considers herself a specialist in treating obesity, claims to speed up metabolic rate (the speed at which the body burns calories), which naturally slows with age. There is no evidence, however, that any calorically restricted diet can increase metabolic rate. This diet, which offers eating plans as low as 500 calories per day, actually may lead to a *drop* in metabolism if followed for as long as a week to ten days. In addition, a diet below 800 calories/day is not "balanced," and presents risks for side effects such as constipation, fatigue, and dizziness. Dr. Edelstein suggests taking unnecessarily high doses of some vitamins, which could also lead to adverse effects. Dr. Edelstein also makes some blatantly unscientific speculations: that there may be "chocolate receptors" in underburners' brains is just one of them.

● **Stouffer's** "On The Way To Being Lean," a fourteen-day diet plan, available in supermarkets. *Recommended—except for people who, for medical reasons, need to restrict sodium in their diet*. Although this diet has been positively evaluated by the American Heart Association, it includes one daily Lean Cuisine entree, at less than 300 calories. (Dieters can substitute other low-cal frozen entrees.) Sodium levels of Lean Cuisine entrees are as high as 1350 mg.—about half of a woman's daily maximum recommended intake for sodium. The diet is accompanied by exercises developed by Judi Sheppard Missett, founder and president of Jazzercise, Inc. At 1200 calories per day for women, the diet offers a variety of foods.

● **Nutri/System Weight Loss Program.** *Not recommended*. While the program is nutritionally balanced, it emphasizes use of expensive prepackaged foods, so that dieters do not learn how to balance their intake of "real" foods. Chances for weight regain are high when a woman goes off the diet. The latest twist to the Nutri/System plan is the use of flavor sprays (from peanut butter-and-jelly to strawberry cheesecake), based on the controversial—and unproven—"flavor setpoint" theory of Susan Schiffman, Ph.D., director of the Duke University weight loss program. Dr. Schiffman claims that overweight people crave a greater variety and intensity of tastes than normal; when they diet and minimize variety, they binge on "forbidden" foods. However, research conducted by Barbara Rolls, Ph.D., of Johns Hopkins University, shows that variety in a diet may actually lead one to eat *more*; the taste and smell of flavor sprays may trigger the release of insulin in the body and lead to *over*eating.

● **Optifast Program** (by Victor Vertes, M.D., and Saul Genuth, M.D., of Mt. Sinai Medical Center, Cleveland) and **MediBase Weight-Loss Program** (which incorporates one of The Cambridge Diet formulas) are two diet plans available only through physicians. *Recommended only for people who have more than fifty pounds to lose and who have not had luck on other weight-loss plans*. As with any very low-calorie diet plans, these have serious risks that include extreme fatigue and cardiac irregularities if followed for long periods. However, because both diets are carefully monitored by physicians, those risks are minimized. Both plans offer individual psychological and nutritional counseling.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis.*

AT-HOME M.D.

A well-stocked home medical library that provides quick answers in a crisis and sensible advice on maintaining good health can be a valuable adjunct to consultations with your own doctor. Two books come frequently recommended by many experts and offer solid information on a wide range of conditions: *The Columbia University College of Physicians and Surgeons Complete Home Medical Guide* (Crown, $39.95) and *The American Medical Association Family Medical Guide* (Random House, $29.95).

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health style

One-day fasts: effective for weight loss or dangerous practice? . . . relief for "sensitive" teeth

Q Can a one-day fast help me to lose weight more quickly? Is it true that fasting also cleanses the body of toxins?

A A one-day fast is not a wise weight-loss move, according to Richard S. Rivlin, M.D., professor of medicine at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center, NYC. "While the scale may register a loss of a few pounds after a day of not eating, what's 'lost' is mainly water, not fat; that weight returns as soon as a woman resumes eating the next day and the body rehydrates." If you *over*eat the day after fasting you may regain more weight than you took off, setting yourself up for a potential pattern of unsuccessful "yo-yo" dieting.

Not only is fasting ineffective for weight loss, but even a twenty-four-hour fast can be risky, said Dr. Rivlin. "The metabolic changes that accompany fasting can stress the body, involving not only fluid imbalance but a loss of essential minerals. In some cases, even a one-day fast can cause a slight loss of lean body tissue, including muscle. Side effects of fasting can range from mild headaches to weakness to dizziness—especially if a woman attempts strenuous exercise after not having eaten." In most cases, symptoms disappear when eating resumes, and lean tissue reserves are built up again by the body fairly quickly. Fasting could be especially dangerous for a woman with a medical condition such as anemia, diabetes, heart disease, or for anyone taking certain medications (a woman whose religious practices involve periodic fasting should discuss it with her doctor).

There is no proof that one-day fasts can rid the body of "toxins" or "damaged cells." The kidneys, liver, and other body organs regularly fulfill this function, and, said Dr. Rivlin, "fasting does not improve their 'cleansing' power."

Q Lately my teeth seem more "sensitive." What causes this? Can using a toothpaste for sensitive teeth help?

A The most common cause of tooth sensitivity is gum recession (resulting from poor oral hygiene or natural aging) that exposes dentin, the more porous tooth section. A momentary stinging often results when exposed dentin comes into contact with hot or cold foods, or pressure, as from a toothbrush. If teeth are simply "sensitive," the stinging should disappear quickly; pain that persists for several minutes or is severe may indicate a cavity or serious problem, and means that you should see a dentist.

"No one knows the precise cause of simple tooth sensitivity, but there are several theories," said Clifford Whall, Ph.D., assistant secretary of the American Dental Association's (ADA) Council on Dental Therapeutics. "The dentin is comprised of tiny fluid-containing tubules that lead to the nerves and blood vessels. Changes in pressure or temperature at the surface of the tooth may transmit an impulse up the tubules to the tooth nerve, causing a flash of pain."

Many toothpastes designed for sensitive teeth do seem to help; products containing one of two active ingredients—potassium nitrate (in Denquel, Sensodyne-F with fluoride) or strontium chloride (in Sensodyne)—have received the ADA's seal of acceptance for use against tooth sensitivity. "Clinical studies show that using these toothpastes twice a day can diminish sensitivity slightly in a week, and significantly after four weeks," said Dr. Whall. "How the toothpastes work is still unclear. Some experts theorize that the ingredients penetrate the dentin and block nerve stimulation; others feel that the toothpastes promote formation of a secondary protective layer of dentin." (The ADA still recommends choosing a toothpaste that contains fluoride.)

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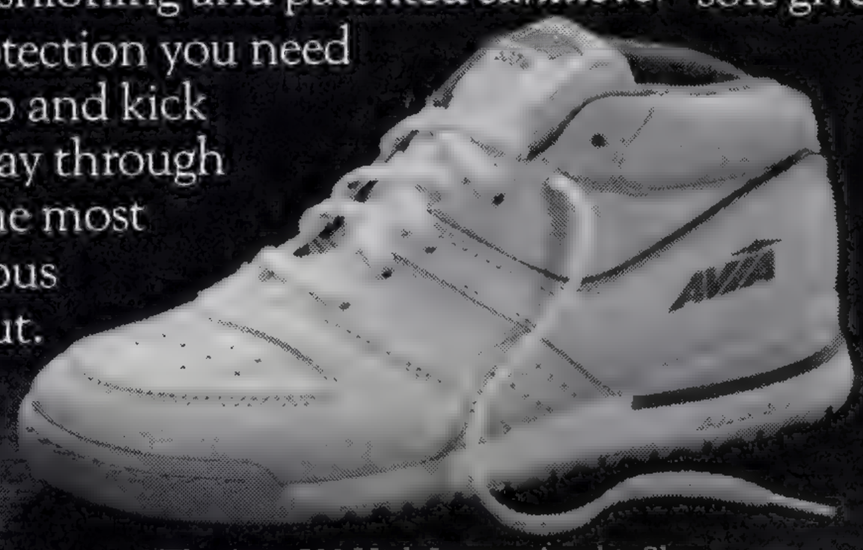

The Avia 500 High-Impact Aerobic Shoe

The Avia 550 and 500. The difference counts.

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BLAMING THE VICTIM

(Continued from page 783)

feeling,'' before science discovered that it was caused by a bacillus. Overly passionate persons, frequently artists, got the mysterious illness by ''consuming'' themselves physically and psychologically—indeed, it was often called ''consumption.''

In the nineteenth century, the tubercular look and personality became downright fashionable. ''For snobs and parvenues and social climbers, TB was one index of being genteel, delicate, sensitive . . .,'' Sontag writes. ''. . . The TB-influenced idea of the body was a new model for aristocratic looks. . . .'' Wan, hollow-chested young women and pallid young men vied with one another to capture the look of this incurable, really awful disease. ''When I was young,'' wrote the French Romantic poet Théophile Gautier, ''I could not have accepted as a lyrical poet anyone weighing more than ninety-nine pounds.''

According to Sontag, cancer has never been romanticized in a similar way. The current mythology suggests that cancer is generated by ''a steady repression of feelings . . . . In the earlier, more optimistic form of this fantasy, the repressed feelings were sexual; now, in a notable shift, the repression of *violent* feelings is imagined to cause cancer.'' Sontag points out that there are actually ''cancerphobes,'' citing as an example Norman Mailer who ''recently explained that had he not stabbed his wife. . . he would have gotten cancer and 'been dead in a few years himself.''' Unlike tuberculosis, which was seen as a metaphor for artistic sensitivity, cancer is often used as a metaphor for evil. These metaphors, of course, affect the way we think about people with disease.

Jan van Eys, M.D., Ph.D., the director of the division of pediatrics at the M.D. Anderson Hospital and Tumor Institute, in Houston, helped to write that institution's code of medical ethics. He has found that the mind-healing-the-body myths can be particularly damaging to sick children. ''The parents desperately want the child to live, and they have allowed themselves to become convinced that it is in the youngster's power to make himself recover through some method of controlling his own mind,'' he says. ''When the child, in spite of all their urging, does not improve, they often blame themselves, or even worse, they blame the child. A youngster, who is going through the kind of pain and suffering that terminal illness can produce, feels the withdrawal of parents' approval and love. This kind of situation is truly appalling, and every advocate of a direct mind-body connection, or any form of mental healing, should consider what he or she is doing to such an unfortunate family.''

Scientists, of course, have known for several decades that some diseases, like asthma and high blood pressure, can be exacerbated by emotions, particularly stress and anxiety, and that neutralizing or changing negative feelings can have a beneficial effect on the course of the illness. Certainly Angell's editorial in the *Journal* is not directed at these practitioners.

Trying to change health-damaging behavior and teaching patients how to eliminate or at least to improve their management of stress is what Joan Borysenko, Ph.D., does at her Mind/Body Clinic at the New England Deaconess Hospital, in Boston. In her book, *Minding the Body, Mending the Mind* (Addison Wesley), she discusses how she helps patients suffering from migraines, allergies, high blood pressure, premenstrual tension, and other stress-related diseases by teaching them meditation and other relaxation techniques. ''Recent major studies indicate that approximately 75 percent of visits to the doctor are either for illnesses that will ultimately get better by themselves or for disorders related to anxiety or stress,'' she writes. ''For these conditions, symptoms can be reduced or cured as the body's own natural healing balance is reinstated.'' Most scientists, including those who in the *Journal* attacked the mind-body connection, would approve of this kind of therapy, especially since Borysenko adds that ''for many other chronic or potentially life-threatening disorders, symptoms may be lessened, but the progress of disease will lead inevitably toward death. Death, after all, . . . can be a powerful reminder to live life in a way that maximizes contentment, creativity, and love.''

In other words, Borysenko does not assure her patients that positive thinking can cure cancer; at best, it can improve the quality of the patient's life. And she does not blame victims for their suffering.

> Parents pressure kids to "think themselves well"

Neither does Norman Cousins, Ph.D., whose popular book *Anatomy of an Illness as Perceived by the Patient* (Bantam) has been widely misrepresented and misunderstood. In his book, Cousins, formerly the editor of the *Saturday Review* and now an adjunct professor of medical humanities at the UCLA School of Medicine, relates how he used the power of positive emotions, especially laughter, to help himself recover from a disabling and exceedingly painful degenerative disease of the spinal tissue. Since this very popular book was published, however, he has given countless interviews to make it crystal clear that his message had been oversimplified and exaggerated. ''I never meant to suggest that laughter is a substitute for competent medical attention,'' he said in an interview. ''Positive attitude and medical science go hand in hand.'' He does not blame those patients who don't follow his precepts for not getting better or their personalities for having caused the sickness in the first place.

O. Carl Simonton, M.D., a California-based radiation oncologist who now counsels cancer patients, has written a much more disquieting book, *Getting Well Again* (Tarcher), which claims high survival rates for cancer patients practicing his visualization techniques along with medical treatment. Simonton suggests that patients concentrate on imagining, for example, that their white blood cells are fish swimming around in the body, devouring the ''greyish cancer cells''—like Pac-Man. He also counsels patients to exercise, and to improve their diet and relationships in order to strengthen their will to live and thus to alter the course of their cancer. It is this book that Van Eys cites most frequently when he talks about parents putting pressure on their seriously ill children to ''think themselves well.''

In recent years, Simonton, like Cousins, has often said that his ideas may have been overstated by zealous followers. He told an interviewer, ''I don't do anyone a service if I engender more depression and guilt. I know it happens, and I'm sorry. I'm glad that I did not know it would happen, or I never would have written the book.'' He emphasizes that ''genuine belief'' in his system is vital, and that ''real enthusiasm'' has to be the motivating factor. What he is describing, of course, is not a new cure to serious disease; it is what most scientists would describe as a placebo effect.

There are others who go much further than Borysenko, Cousins, or Simonton in insisting that patients can cure themselves of any disease by positive thinking and feeling. For instance, Bernie S. Siegel, M.D., a New Haven surgeon—whose book *Love, Medicine & Miracles: Lessons Learned about Self-Healing from a Surgeon's Experience with Exceptional Patients* (Harper & Row) was published in 1986 and has made *The New York Times*'s best-seller list—believes that ''there are no incurable diseases, only incurable people.'' He even cites one patient, William Calderon, ''who achieved the first documented recovery from [AIDS].'' ''By continuing at the job he loved, he refused to give in to the disease,'' Siegel writes. ''Instead, he began meditating and using mental imagery to combat it. He worked to restore strained relationships with his family and achieved peace of mind by forgiving people he felt had hurt him. . . . Two years after the diagnosis, Calderon showed no sign of AIDS.'' One thing is seriously wrong with this case history, however: Calderon has died of an AIDS-related condition.

Illness is not just a metaphor to Siegel; it's a personality flaw. He quotes Elida Evans, a student of Carl Jung, who wrote in 1926, ''Cancer is a symbol, as most illness is, of something going wrong in the patient's life, a warning to him to take another road.'' Siegel continues, ''The typical cancer patient, let's say a man, experienced a lack of closeness to his parents during childhood, a lack of unconditional love that could have assured him of his intrinsic value and ability to overcome challenges. . . . Such a person tends to view himself as stupid, clumsy, weak, and inept at social games or sports, despite real achievements that are often the envy of classmates. At the same time, he may cherish a vision of the 'real me,' who is supremely gifted, destined to benefit the human race with vague but transcendent accomplishments. . . .''

Not only the fact that the patient gets cancer, but the *site* of the cancer in the body is determined by personality and life events, accord-

ing to Siegel. "Women whose children die young or who have unhappy love relationships are especially vulnerable to breast or cervical diseases," he writes. Testicular cancer in males, however, is not mentioned as a disease that is caused by negative emotions or events; only the primary and secondary sex organs of women seem to be affected by such factors.

According to Siegel, chronic rheumatoid arthritis (a disease of unknown cause for which there is no specific cure) also often originates in a personality disorder: "a *conscious* restriction of one's own achievement." Here, he cites his mother as an example: although frequently a vice president of organizations to which she belonged, she always refused to become president.

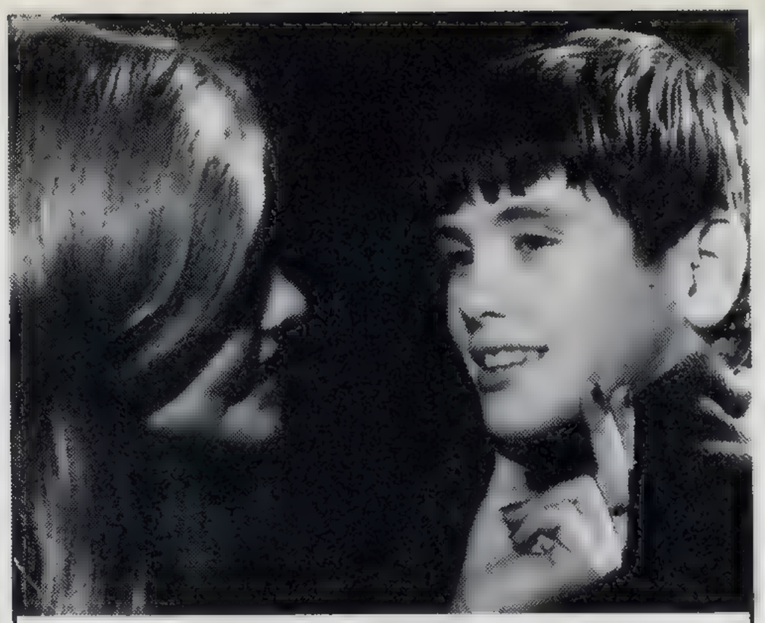
Other patients refuse to get well because they "need" their illness to control their families, Siegel claims. Gladys, for example, one of his least favorite cancer patients, refused to get well despite his best efforts. He had offered her a new "miraculous" injection, which, he assured her, would cure her at once. He made an appointment to give her the fictitious miracle drug, which she cancelled. She "needed" that illness, he says, to continue to tyrannize her unfortunate relations. It's possible, of course, that Gladys knew that no miracle drug existed and lost faith in a physician who was clearly trying to dupe her.

There is some preliminary research indicating that some mind states can minimally influence as the immune system and the growth of cells. "We are looking at this research with great interest, but the changes are so tiny that they are medically insignificant," says Sloan-Kettering's Holland. "They certainly are not significant enough to influence the course of any disease. We hope to learn more. . . but to date there is simply not enough information on which to base even a workable theory, never mind a course of treatment."

Recently the American Cancer Society summed up what is known about the effects of emotion on cancer: "The American Cancer Society recognizes that a positive mental attitude, psychosocial techniques, and support are important for improving the quality of life for cancer patients. At the present time, available evidence does not support the theory that the use of techniques for reducing stress can change the risk of developing cancer, or duration of survival in humans. The Society recognizes the need for continued research in this area. However, the use of psychosocial interventions that claim to alter tumor growth or spread cannot be recommended at this time."

According to most scientists, including those in the mental-health professions, this statement reflects the extent of our knowledge about the mind-body connection and its relationship to serious disease. Mental and emotional exercises may help the patient feel better and thus improve the quality of life. But no one has proved that anyone with a life-threatening physical illness can get well simply by a change of mind and attitude. Many scientists believe that along that road lies a return to exorcism, anti-medical mumbo-jumbo, magical thinking, and witchcraft. ▽

VOGUE, September, 1987



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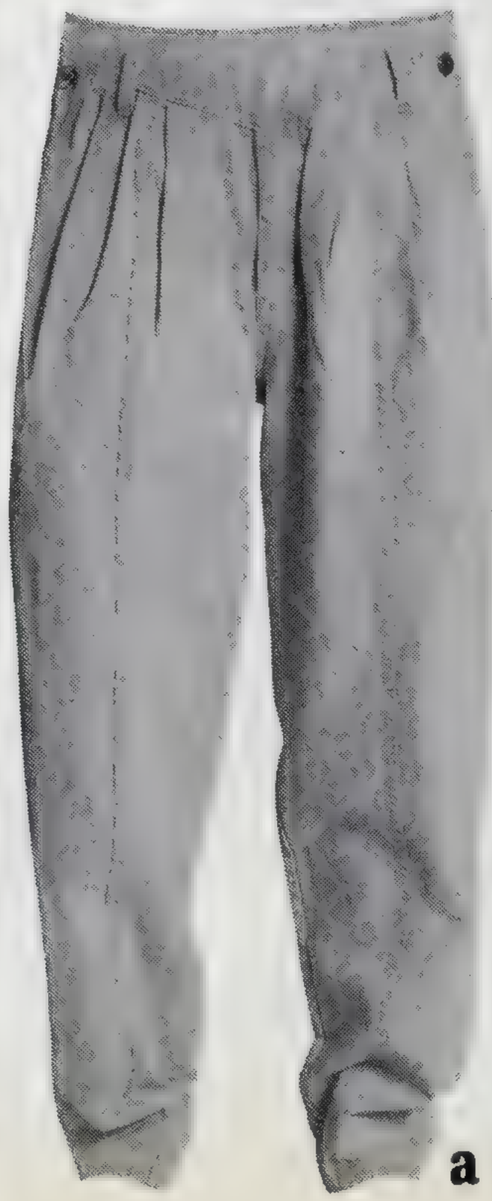

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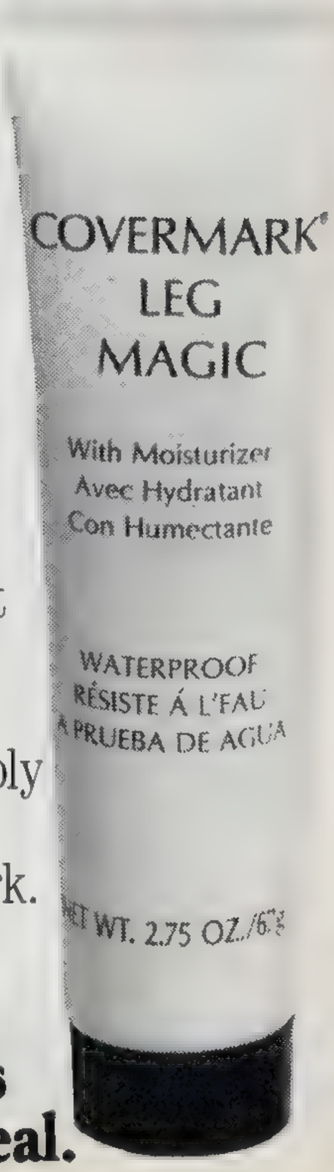

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THE DYNAMICS OF BLAME

(Continued from page 783)

kind of thing will happen.

"The concept of blaming the victim is probably as old as history," Bard says. "If you have no way to explain why lightning hits a tree, you say that the gods are angry, and that sacrificing three goats on the full moon will lessen the chance of this happening again. You've introduced a measure of control. Blaming the victim is a primitive impulse: only recently has it been explained in a sophisticated way—as an attempt by people to control their own destinies." The increasing prominence of the metaphor of control in our society is "in direct relationship to a more and more complex society," Bard says. "We're more and more, if you will, out of control."—A.G.

A CAPOTE MEMORY

(Continued from page 763)

damage was to a grapefruit (why hadn't I thought to shoot it?), and maybe there was a hole in the ceiling above the grapefruit, we were up and away and we never went back.

"Gosh," T said, "I am well-known for making up things, but I know that I did not make up that one. Anyway, you were there, and you are my witness." Then he grinned his wise-man grin. "But am I sure that I can trust you?"

II

Truman said, "Oh, you're back. In this heat! Well, come on up and we'll talk about the party. It's going to be the greatest party this city's ever seen!" So I left my ramshackle brownstone on upper Lexington Avenue, where for the last eighteen years my life had all come wonderfully together again, and I leapt into a taxi and sped down through that 1966 summer afternoon to the U.N. Plaza, where, high up, T had one of his residences.

"Bless your little heart!" His voice seemed both deeper and higher than when I had last seen him earlier that year. No more little-boy, corn-silk bangs...Truman's hair was thinning. But behind his heavy, horn-rimmed glasses, his blue eyes sparkled. Everything in that reddish room sparkled—the heap of color-suffused glass paperweights ("Colette gave me those!...Well, she gave me one of them."); the Tiffany glass lamp with its shade patterned in cascades of blossoming wisteria ("Fabulous, *n'est-ce pas*? You and Gray have wonderful ones, but isn't this the most beautiful you have ever seen?")....He grabbed my arm, swung me around—a wall of shimmering afternoon light, a vastness of light and sky and city and river. "Yes," I said, "you have it all. You're leading a life like a Cole Porter lyric."

"Champagne?" he asked, as I settled into a deeply comfortable, flowery sofa. "*Non*?" He now sprinkled his talk with a bric-a-brac of fractured French. He raised his glittery goblet. "*Toujour gai*, always a lady!" (We all loved *archy and mehitabel*.) Then he downed the bubbly, perched himself in a sort of yoga position on a black papier mâché chair, intricately inlaid with mother-of-pearl, and pulled a pile of his dime-store notebooks to him, the kind in which he had always written.

"Is this a new story?"

"Yes. Except this one is not written. It will, my dear, be written about. Oh, will it be written about and talked about! It will be photographed and on television and....But that is not why I'm giving it. That's only part of the fun of it. You know how hard I've worked all these years, how many books and stories and those movies—how I shivered those nights in the *statione* in Rome that winter we were all there—and that musical and the play and... six ball-breaking years, six years working on *In Cold Blood*, and I would not exchange one of the days for anything. And now I want a reward, a great, big, all-time spectacular present. I want to get all my lives together, all of the people I really love and some I just respect and then some I want to show off to...all in a big, gorgeous, classy room, and I want to give the most wonderful party New York has ever seen. Oh, Myrt, can you believe it?"

"Yes," I said, "even what you made up."

He poured himself another goblet of wine, hugged his notebooks to him, peered at me through the golden light. "No, I'm not going to show you the list—that's my secret—but I'm here to tell you, it's to be a black-and-white ball at the Plaza...yes, THE Plaza, and every one of you will wear masks, and I'm giving it for Kay Graham. Do you know Kay? No? You will just love her, and she will love you! And I just know that even Garbo will come, and Tallulah, and my old schoolteacher from Greenwich, and Marianne Moore and the Agnellis and the Princess of this and the Maharanee of that, and the Trillings and the Mailers and Paleys—I love her, I just love her—and Lee Radziwill, she's wonderful, and Phoebe and Mary Lou and... I've worked as hard on this party as I've ever worked on anything, and it is going to be a work of reaaaaallllll art."

He stood at the door, with that rich Manhattan late-summer evening light pouring into his throwaway-rich room, with its throng of playpretties, his Redon oil painting, his portrait by Jim Fosburgh. He put his arms around me.

"You know, Myrt...I'm...weeeeeeeellll ...." *The Turn of the Screw* little boy was back, the boy with the corn-silk bangs so artfully arranged, the boy with the invitational face, lolling in his carefree waistcoat on the Victorian sofa those years ago on the dust jacket of his *Other Voices, Other Rooms*. "You know," he drawled, "I got this i-de-aah, a beeeeeeg i-de-aah, to use everything I know in this one book, all the secrets, in this one beeeeeeg book... all the people.... Weeeeeeeellllll...." He stepped back into his glittering nest, did his little tap dance—he was Baby Peggy, Shirley Temple, Fred Astaire. He was Truman Capote. "Honey," he crooned, his voice unwinding like a silken thread of a strength sufficient to strangle, "Honey, maybe I'll invite you to my party, and maybe I won't.

But I'll surely invite that beautiful Gray.'' Then he blew me a kiss and slowly shut his door. When I was down the hall, at the elevator, I heard his Little T voice.

''Myrt, dear, don't forget: it's a masked ball, a *bal masqué*.''

III

This was an old man who shuffled into my office at *Vogue,* where, in the autumn of 1979, I was features editor. A scourged old man. Emaciated. His good clothes had gone bad on him. But his huge straw hat sat blithely on his head, a remembrance of Southern big-house life he, as a small unwanted boy, had never known. His blue eyes darted this way, that way: they never came to rest. His was a face seen by the light of a flickering candle in an airless room where a door creaks in a still night, a windowpane shivers unaccountably, and the dog's hair stands straight up while he stares—at what? An after-midnight face. Life had had this man. He had also had life. And the fight wasn't finished—not yet.

''Little darling . . . my own little darling . . . .'' His voice came from some far and arid place. ''I want Irving Penn to photograph me, and I want you to publish the picture in *Vogue*. I want this veeeeeerrrry, veeeeeerrrry much.'' This was Truman in a frenzy, his voice high and squeaking with anxiety. ''And I'll write a piece to go with it, and, yes, little dear, I'll be interviewed.'' The hysterical old man vanished. Little T materialized. ''Yes, Myrt, Marge always knows what's going on in your little ole connivin' head. Now, if you will please excuse me, I will just have to leave this room for a minute. Which way is it?'' Exit Little T doing a time-step. During the hour he was with me, he exited some twelve times.

So Irving Penn took his picture, Cathleen Medwick interviewed him, and his piece came in. He called. ''Love, little dear, it's a wonderful piece, and you cannot cut a word of it.''

I read it. I called T. ''It's the best thing you've written in years. You made me cry. And you made me feel hopelessly full of hope.''

''I know. The end. That sure enough made you cry. Wham! I wrote in the beginning of your piece, 'When God hands you a gift, he also hands you a whip; and the whip is intended solely for self-flagellation.' Then that end . . . yes, sir-ree: 'I'm here alone in my dark madness, all by myself with my deck of cards—and, of course, the whip God gave me.' '' No one, absolutely no one, ever read Truman's prose better than he did himself, excepting Geraldine Page, and she was acting in *A Christmas Memory*.

''How much do you want for this marvelous piece?''

''Nothing. Not one penny. It's a present to you. I will not take a penny.''

So, I sat there, feeling guilty, hearing that flirty-skirty voice in the all-night cafeteria so many fraught years ago: ''But am I sure that I can trust you?''

No, Marge, not to like everything you ever wrote and most certainly not to like everything you did—like destroying yourself. I did not like *Breakfast at Tiffany's*. I thought that it was too easy for you, an entertainment that could, perhaps, have been written by someone else. But I told you that one night and you had a shouting fit: ''Get off my back!'' ''Wrong!'' I mildly observed. ''You were the one who got on my back . . . remember?'' Then you laughed. ''An', Myrt, I'll never, ever get off!''

And I do not like any part of *Answered Prayers*, although I recognize that some future social historian or compiler of scandal could find it invaluable. Now realize, darling T, that I am not criticizing: I am just making remarks. What did it matter that *they* turned against you? But to you it did matter. I think that is why, when I found you in that hospital, far from the U.N. Plaza or any Plaza of your glory, sick in heart, in body, in mind, and told you I was desperate for just a few words about Lee Radziwill to add to a feature we were doing about her, you screamed, ''I can't! I can't!'' Then, you did . . . a perfectly proportioned miniature straight from your tormented, grieving heart. And that is one of your qualities that I always loved, that I love. Your dedication to your dreams, to the people you saw clearly and then reinvented. Pinchbeck into gold and, even, vice versa. It was when you tried to give them to us as they really were, ''to remove disguises, not to manufacture them,'' as you wrote in the piece you gave me, later your preface to *Music for Chameleons,* that you failed.

You triumphed with *In Cold Blood*. And I love your stories, the real stories, the ones you made up. The ones that link you to Hawthorne and Poe . . . great American stories. I love those. I see you sitting in your bed in Nina's back bedroom, or in your baby-size rocking chair in that first, microscopic flat you had—was it on Second Avenue?—or in your throne chair in your white tower at Yaddo, jabbing away in your greasy little notebooks. I think that somewhere you must still be doing that, because, silly question, how could you stop?

Last night I took off the shelf my copy of your *Other Voices, Other Rooms*. The dust jacket, with the photograph of the boy with the invitational face, has vanished, but the yarn inside is intact. And here, on the flyleaf, is what you wrote, in your best hand:

> For Leo—and what does the following bring to mind?: piggy-back, snakes, a white tower, The Cow, grapefruit, the all-night cafe, a bunch of love letters, Nantucket, Poor Butterfly. Ah Hilary [I am Hilary in Truman's *Local Color:* I am not Turner Boatwright in *Answered Prayers,* although his office and his brownstone do house some of my tatty furniture and a gaggle of my chums], when the time comes to go, shall we simply laugh? Mille tenderesses (which is after all another landmark)—T.

IV

Truman Capote died on August 25, 1984, in a house in Holmby Hills, which is way out on Sunset Boulevard in Los Angeles.

Random House will publish ''Answered Prayers'' and ''A Capote Reader'' this month.

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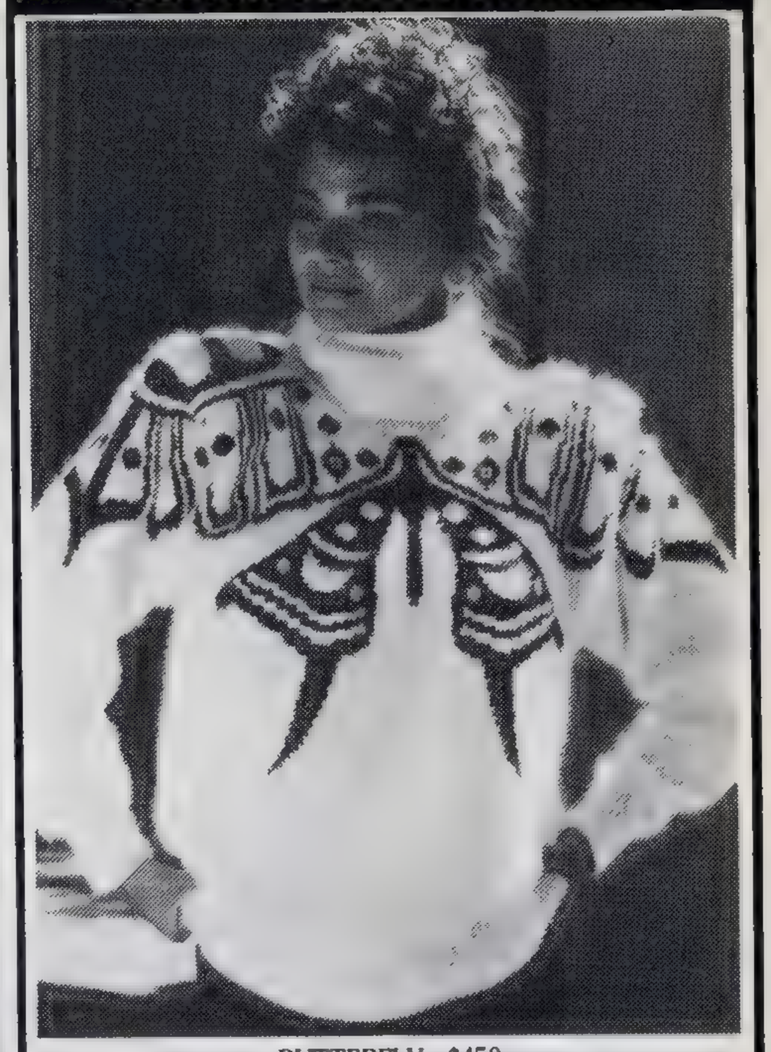

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TIP O'NEILL

(Continued from page 757)

ethics of the day [the early 1900s], which were fairly loose. Looking back, do you see corruption as endemic in public life?

TO'N: Times have changed. He was a Robin Hood. He was admired and respected. You have to look into what the Curley era was. "Irish? No Irish need to apply." Blacks were nothing. The Italians? Menial laborers who were taking the menial jobs of the Irish as they moved up. The Irish hadn't broken into banking. They hadn't broken into insurance.

CH-G: *So what are you saying? That there was justification for corruption?*

TO'N: No, you don't justify it. Evil doesn't justify anything. But even though you couldn't justify it, it was *acceptable*.

CH-G: *And today?*

TO'N: I think that legislators who are being criticized are better legislators. They know they're being watched by the American public.

CH-G: *Your term "peering press"—it's not very flattering. It suggests that you feel the press may be overstepping its bounds.*

TO'N: No, no, no. . . . I don't mean to tear the press down in any way whatsoever, though, sure, it can go too far.

I spent fifty years in public life. Nobody ever asked me to run for public office. I chose to run. And I came back to the public every two years to tell them my record. I was *supposed* to report to my people. I lived in a glass house. But hey, listen, when I swear to the Constitution of the United States, I *mean* it. I'm swearin' to the Constitution of the United States. So I don't have any qualms about the stories that have been written about me. Many times I've been investigated. I've always felt the press was wrong on me, but they investigated me.

CH-G: *So are you saying that you think that the perception of more corruption may stem from more media attention?*

TO'N: Oh, no question about it. There's a board of ethics for the Massachusetts State Legislature. There's an ethics board for the *entire state*. Every elected officeholder, every department head in every city and every town is under the authority of ethics committees. Now, when these boards have such wide scope, of course they're going to find things you never heard of before.

CH-G: *What about PACs? There are those who argue that the post-Watergate reforms—like Political Action Committees—undermine some things they were designed to correct.*

TO'N: I was opposed to PACs from the start. I believe, I truly believe, that a person who is elected should have opposition and get out and talk *issues*. But when a man gets support from a PAC and a million dollars, who is gonna run against him? Nobody. And since nobody's going to run against him, he gets arrogant. He doesn't get home to the people. He slides away from local issues— but all politics is local.

CH-G: *People have raised the issue of the low salaries of public officials, and how it is increasingly difficult to attract good people to public service.*

TO'N: That's more true in the Republican Party than it is in the Democratic Party. As a matter of fact, in my book I talk about John Rhodes [former House Minority Leader] coming to me and saying, "Tip, what a problem I'm having. I go around the nation, and I find a very able and talented young Republican. I try to influence him to come to Congress, and all of a sudden, he says, 'What? I'm a lawyer. I have three kids to support. You mean, I'll have to have two homes? I'm doing better in the practice of law.' "

And Rhodes said, "Who are we getting? Once in a while, we can pick up somebody like that on pride, because he *wants* to serve in Congress. But we're getting the sons of too many wealthy who want their kids in Congress for family prestige." Now, that is wrong. And it's happening. . . it's the selfish of America who are having more representation.

CH-G: *Let's talk about the Iran-contra affair. Do you think it feeds the public perception that something is wrong in government?*

TO'N: Well, let me tell you this. I've been to twenty-odd forums, colleges this year. And until the last couple, I never got a question on Iran. Never got a question. I went to Foothill College—that was my first one, in January. Three thousand people. Richard Henning [the assistant dean] said to me, "I can't believe it. I can't believe it! You didn't get a question on Iran." We were trying to figure out why. "Well," he said, "90 percent of these people here are Republicans. They're ashamed of it."

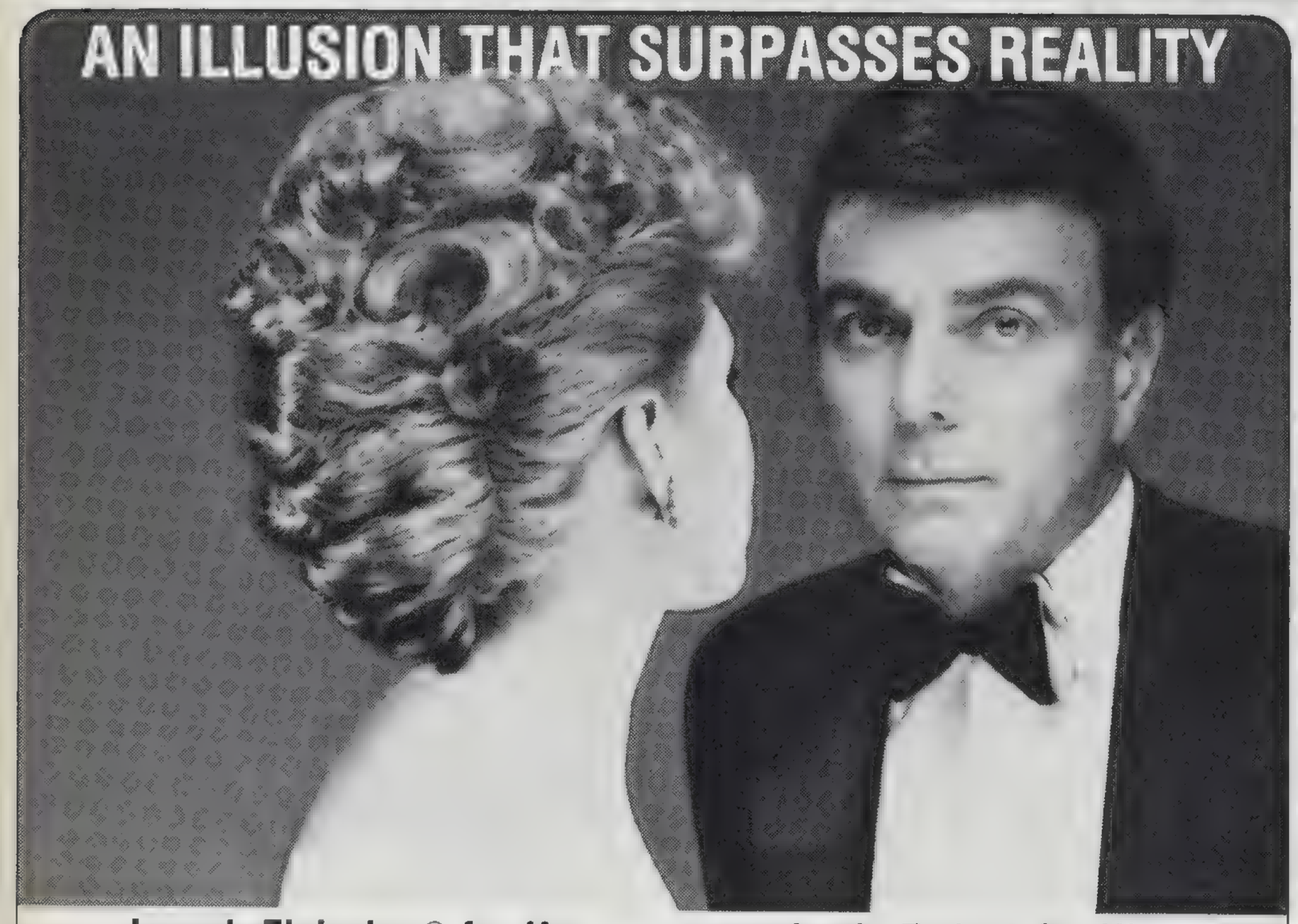
Then, as I went to other forums, I still never got a question on Iran. And I started to figure out why. No way does America want to go through another impeachment. We want to believe in the American President.

Now, I *am* getting, "I've been a Reagan man all my life, and suddenly, I'm frightened. Is that man as stupid as I think he is?" I say, "Listen, you can't become President of the United States and be stupid. The element of luck may be here or there. But no way can you be stupid."

As I rate the eight Presidents I served with, I put Reagan at the bottom of the ladder. Is he smart? He's lazy! He reads a three-by-five card, and then he'll say, "Weinberger, you take over," or "Shultz, you take over," or "Baker, you take over." He doesn't participate. He doesn't do his homework. He doesn't like the briefings. He doesn't read his papers. Is he smart? Sure, he's smart. He just isn't President enough hours of the day.

CH-G: *All right, let me take it beyond the government. We've had the Iran-contra affair. We've had Hart having to withdraw from the Presidential race. We've had the scandal involving Jim and Tammy Bakker. We've had Ivan Boesky and all of the trouble with insider trading. All of that happened in one year.*

VOGUE, September, 1987



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TO'N: It shows the strength of the nation.

CH-G: *How? That's all pretty corrupt!*
TO'N: Sure, it's pretty corrupt, but it's all out in the open. In many nations of the world, those things happen, and they're hidden—the public doesn't know about them. But here, they're the strength of the nation. The press of America, the *free press* of America, brings them to the public. And the public can make the judgment, can change things for the future.

The Gary Hart affair—he invited that himself, to be perfectly truthful. Is there anything wrong with the press checking it out and reporting it? Absolutely not.

CH-G: *Do you think there's a line beyond which the press shouldn't go?*
TO'N: Yeah. I don't think a fellow should get up there and say, "Have you ever committed adultery?" I think that's going too far.

CH-G: *You wrote about the Kennedys in your book with some candor and affection. But look at the Gary Hart affair. Look at Chappaquiddick. How does a Democratic leader feel seeing scandals like that bring the party down?*
TO'N: Well, let me tell you. It's last December, and the Democratic National Committee has elected me as a delegate to the national convention. First elected delegate with powers to vote. I get a telephone call the next morning, and it's Gary Hart. "I want to come over to see you." I said, "Fine."

"Tip, you're the first elected delegate," he said, "and I'd like to have you be with me. You know, every politician in America knows your Mrs. O'Brien story."

That's the story about my first election. I was a senior in college, and I ran for City Council. I did extremely well, but I didn't win. I didn't get the vote in my neighborhood that I thought I was going to get.

Mrs O'Brien met me the next day, and she said, "My husband and I voted for you, even though you didn't ask us." I said, "Mrs. O'Brien, you live across the street. I shoveled your walk. I sifted your ashes. I did errands. And not only that, you taught me in high school. I didn't think I had to ask you." She said, "Thomas, people like to be asked, and people like to be thanked." So when a young politician comes to me for advice, I say, "People like to be asked, whether it's for their vote, their time, their services, their money. And when they've given you something, they like to be thanked." It was an early lesson I learned.

So Hart came to see me, and I said, "Gary, you're not my cup of tea. That's number one. Number two, you know, you go back to '72—you were part and parcel of the destruction of front-runners by the name of Muskie and Mondale. I think it's hurt us tremendously.

"Furthermore, front-runners have a tendency to stumble. I'm not going to say anything bad about you, because if you're the nominee, I'll be supporting you. But I don't anticipate that you're going to be the nominee."

Now, there were a lot of reasons. Number one, I didn't like his style. Number two, he was a loner. Number three, he had no truck with my wing of the party, the old-time pols. Number four, I never thought he had the care and concern for the needy of America, middle-class America. I thought he was a selfish fellow with ambition. And, number five, I knew he was a womanizer, though that didn't really make any difference to *me*. It was the *basics*.

Fortunately, he got out. I think the party is better off, because we have the youngest and most capable people that I've ever seen running. Somebody is going to emerge as a tremendous candidate.

CH-G: *But still, you have the spectre of Chappaquiddick and this personal Hart thing. Does that contribute to the public perception that there's an ethical problem?*
TO'N: Let me tell you this. To be actively cheating on your wife—*that* hurts a man. Americans don't want that. Suppose you don't get along with your wife for many, many reasons—you can't live with her, you argue, and it spoils the home and makes unhappiness for the children. Then the feeling in America today is: separate or get a divorce. The people don't hold that against you.

But when a married man is living a double life—when he's out parading his wife for votes and keeping up appearances, but all the while it's a sham because he's got a mistress on the sidelines—the American people can't stand for that. They *can't stand* for that.

CH-G: *Do you think that they've changed in their attitudes?*
TO'N: They've changed in their attitude toward divorce. I remember back in '52, when we were so concerned about Stevenson's divorce. But not now. A few years ago, in my district in Cambridge, which was maybe 80 percent Catholic, there must've been four members of the nine-member Council who were divorced. Divorce doesn't seem to have any effect anymore. But is it an issue when a man is a womanizer? The answer is yes.

So you say to me, "Well, what about the fact that people in bygone days were womanizers?" Hell, there wasn't anybody in Boston who didn't know that Jack Kennedy was. You know, he brought more women into politics than any other man by having a reception and shakin' their hand twice and lookin' them in the eye. [Laughter] They'd say, "You never knew what that did to us, Tip." Heh-heh-heh.

CH-G: *What's the difference?*
TO'N: Whaddya mean, what's the difference?

CH-G: *Why would it cost somebody today?*
TO'N: Because it's reported. It wasn't reported in those days. It wasn't *reported.*

You asked me about Chappaquiddick. Ted came to me and said, "I'm going to run for President against Carter." I advised him, "Ted, don't. I think you're making a mistake."

"Well, I'm beating Carter in the polls two to one."

I said, "Lookit, he's going to whip your ass. . . . Let's talk about the issue of morals. Morality. How big is the morality issue out there?"

"My pollsters say 3 to 5 percent, and it's not going to make any difference."

I said, "Hey, you *(Continued on page 824)*

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by Janet Matthews

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TIP O'NEILL

(Continued from page 823)

can't measure it. My advice to you is not to run.''

Four years later, he came back to me, ''Tip, I'm gonna run.'' I said, ''Well, if you're going to run, Ted, you've still got the question of morality. You're going to run, and I'm going to support you because I'm local. But the question of morality is still out there.'' Well, he talked it over with his children. He didn't run.

I would think that if Ted cut clear from Joan—and he'd probably remarry—it would help him. Whether Chappaquiddick will ever go away, I don't know. I don't know.

CH-G: *As you look back over the long road of history you've traveled, do you feel pretty comfortable with America's moral position?*
TO'N: Absolutely. The changes we've had through the years have come about because the sovereignty of this country is not the government. It's the people. And all legislative bodies listen to the public. The people in elected office respond to the will of the American people. And the freedom of the press incites the will of the American people.

CH-G: *What do you think the growing number of women involved in politics will bring to this whole matter of ethics and morality?*
TO'N: There's no question that they're a great adjunct to the politics of America. You know, I played a great hand in Geraldine Ferraro being the nominee. I was the first one who told Mondale that we ought to go with a woman.

I remember the night that she was nominated. I was sitting with my daughter Susan, and she said, ''Dad, you don't know what this means. You used to tell Tommy and Kip and Michael, 'Someday you'll grow up to be President of the United States.' You never said it to Rosemary or to me. Now I can say to my daughter, 'You can grow up to be President!' It's been enacted tonight.'' Which is true. It is true. You know, it brought a tear to my eye.

CH-G: *But do you think that women will bring a different view to questions of ethics or morality simply because they are newcomers?*
TO'N: Well, that's hard for me to answer, to be perfectly truthful. Let me just say that when I was first elected to office fifty years ago, and a woman would take her husband's place, sometimes it was very, very sad, because she didn't have the ability. That's all gone by. If you were to measure all the men in Congress against the twenty-odd women in Congress—the women are higher mentally, no question about it. They are very able and talented.

CH-G: *Will we see a woman President in our lifetime?*
TO'N: Oh, I don't think there's any question about that.

Random House is publishing ''Man of the House'' this month.

LOUISE BOURGEOIS

(Continued from page 765)

were flocking to the United States as a haven from Hitler. Many, like poet André Breton, author of the 1924 Surrealist manifesto, were artists and writers she had met as a student in Paris in the 'thirties. ''Of course, for them I was just a girl, and women were not to be taken seriously anyway. Miró was different. I was always fond of him and of the poets Benjamin Péret and Philippe Soupault. They were so much more intelligent.''

Unquestionably, her early contact with Surrealism marks Bourgeois's work: not Surrealism's automatic techniques but its involvement with the unconscious and the irrational. Her art, she will tell you, is not a matter of choice but of compulsion, of the need to exorcise violent emotions without hurting anyone. ''I can't help what I do. It's not by design that I make something. Lately I've found that I love a fight, a confrontation.'' Her tone is almost gleeful. ''It's true—a fight to the finish!'' She becomes pensive. ''But after I've had my fun being violent, I feel a terrific depression, as if I don't deserve to be loved. . . but that doesn't stop me. The aggression is not controllable.''

I recall her early spiky painted wood totems of the late 'forties and 'fifties and the primitive, highly eroticized figures she was making then, too. These disturbing accumulations of phallic or bulbous forms were too impolite, too direct in their confrontation with what civilized consciousness represses to be talked of outside a small group of admirers. The images were often weaponlike, repellent in their angry, jutting forms. Even more antagonizing, they were the work of a woman who insisted on ignoring the crucial prohibitions placed on women. In art as in life, she was bluntly, unapologetically, indeed shockingly, aggressive. And so she remains today. But suddenly, what once shut her out of the art world has become the source of her uncanny power.

Early in life, she defined her subject matter: male and female, totem and taboo, the generative as well as the destructive powers of the human race. ''No matter how they behave, Americans are basically Puritans,'' she says. ''But the French never miss an occasion to make something sexual.'' As a young girl in France, she was employed in the workshop of her family's prosperous tapestry business, restoring tapestries that depicted mythological figures, some nude. ''Since the collectors were Americans who would not buy a tapestry if an angel had his adornments visible, it was my job to fill that space, sometimes with a flower. But the flower was too sweet, so it was usually a drapery, which was less noticeable.''

The family, who lived in a grand house on a country estate, was not a simple one. Recently, Bourgeois astonished the art world by revealing the underlying autobiographical nature of her imagery in an illustrated confession provocatively titled ''Child Abuse.'' In it, she chronicled her father's philandering and her

own murderous impulses toward his mistress, an English girl named Sadie, only a few years older than she was, whom her father had introduced into the household on the pretext that she was tutoring the children in English. Because of Sadie, Louise began to think of herself and her mother as victims. Her active, aggressive art, she has said, is her way of refusing ever to be a passive victim again. "How is it," she wrote, "that in a middle-class family a mistress was a standard piece of furniture? Well, the reason is that my mother tolerated it. And that is the mystery. Why did she?"

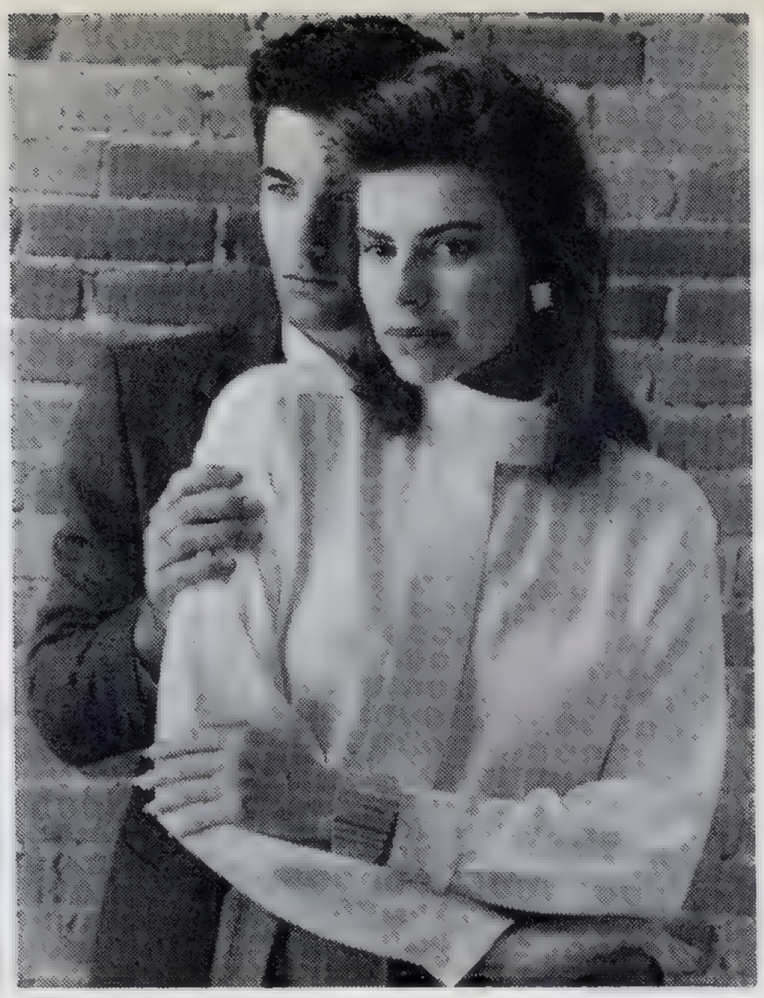
I question her about the bizarre imagery of "The She Fox," a headless, multibreasted creature whose paw rests on the head of a young woman, which Bourgeois has recently done in marble. She becomes silent before exploding once again. "Do you know the story of the great French general who was sitting on his horse just before a battle? He said to his horse, 'You tremble, you tremble, but you would tremble much more if you knew where I'm going to lead you!' "

As much as she distrusts so-called civilized rationality, Bourgeois esteems the intellect. Her hybrid images contain allusions not only to primitive art but to Freudian and Jungian symbolism as well as to the early half-human/half-animal gods of Egypt and Assyria. Both the bloated "Venus of Willendorf" and the multibreasted "Artemis of Ephesus" find echoes in her work.

Her sculpture has frequently been referred to as "phallic," sometimes pejoratively so, as if it were some kind of illustration of penis envy. But her projectile forms are no more phallic than Constantin Brancusi's "Bird in Space" or his "Mademoiselle Pogany." (Indeed, it is strange that critics have not seen the relationship of Bourgeois's work to that of Brancusi, the leading School of Paris sculptor during her formative years.) Perhaps masculine pride is threatened by her images of detumescent members. Yet she is no kinder to women: the pendulous breasts and bellies, the shock of a hanging pregnant woman—these do not idealize the female body. As opposed to Giacometti's celebrated Surrealist sculpture of female as victim, "Woman with Her Throat Cut," she has carved a nude in the shape of a knife, the *femme-couteau*. Challenging Picasso's overt fear of women and the *vagina dentata*, she makes yawning toothy sculptures that suggest the battleground of the war between the sexes. This confrontation is never coy; nor is it an apology for female superiority: the mother goddess is represented as being as predatory, dangerous, and devouring as the uncontrollably murderous father. In one of Bourgeois's most powerful works, "The Destruction of the Father," the allusion is to a Greek myth of creation, Cronos devouring his children. With a universal myth, she exorcises the personal fear of her own father. As others avoid the raw truths of birth and death, anger and pain, androgyny, and the misogyny at the heart of much modern art, she pushes their expression to a more and more intense revelation.

During the cool minimal and conceptual de-

(Continued on page 826)



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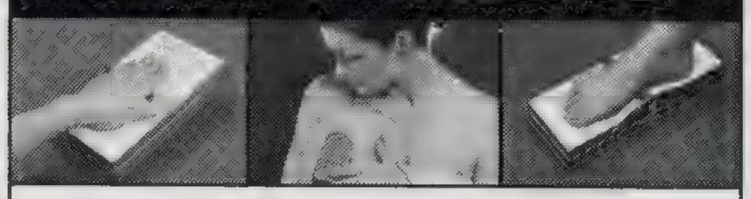

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LOUISE BOURGEOIS

(Continued from page 825)

cades of the 'sixties and 'seventies, Bourgeois was not an artist whose work was likely to be appreciated. But, in this flattened decade of stylistic conformity and academic strategy, Bourgeois has finally emerged as one of the most significant and powerful artists of our time. Her willingness to attack the taboo, her lack of self-pity or envy, her freewheeling experimentation and self-revelation are examples of courage in an age of cowardice, of wild but not ignorant risk-taking at a dull moment of playing it safe.

Will success spoil Bourgeois? Hardly. What recognition has done for Bourgeois as she approaches her ninth decade is to permit her to cast in permanent bronze some of the forms she made earlier in cheap materials like plaster and latex, and to carve expensive stones. Her latest works, which she sculpts and finishes by hand, are monumental in scale and conception. She looks fragile, but obviously she is not.

Reaching back into art history, she is prepared to work with materials that demand physical labor—the classical materials as well as some of the classical forms of sculptors from Michelangelo to Rodin, whose influence seems paramount in Bourgeois's recent works dealing with fragments of heads, hands, bodies, and billowing draperies. There is no doubt that her latest work—being exhibited in a touring show—is sculpture on the grand scale and in the grand tradition of Rodin and his predecessors. Today, this is a unique achievement.

As she takes advantage of the self-confidence that acceptance and critical acclaim provide, Bourgeois can be properly proud that she is one of only two women given retrospectives at NYC's Museum of Modern Art (the other was her contemporary, painter Lee Krasner). I offer the observation that she is always looking for a new challenge. She agrees. "It is the resistance of the stone that challenges me. It takes care of my aggression, my need to be violent and physical. I love the resistance. If something is difficult, that is positive for me."

All her life, Bourgeois has been deliberately marginal. Today she is in the enviable position of finally having things her way. A few years ago, in a punk Surrealist fashion show at the Hamilton Gallery of Contemporary Art, she dressed her "models" in homemade latex costumes with lumpy sagging breasts and unflattering protrusions. One of the wilder ensembles was worn by a distinguished mustachioed art historian. "I thought of it as another revenge on my father. He was so pompous, you know. He would have hated to be ridiculous." Playing with reversions, inversions, and the topsy-turvy world of her own invention, Bourgeois with her clever, sly wit satirizes the pomp of the art world and the vanity of the fashion show. At the same time, in her monumental sculptures she explores with wisdom our most profound instinctual longings and strivings. No wonder her art is beginning to speak to so many in a universal language about the repressed sources of our present dilemmas. ▽

VOGUE, September, 1987

FASHION INFORMATION

Page 62: Jacket, late Sept. at Emanuel Ungaro Boutique, NYC, Palm Beach FL; Amen Wardy, Newport Beach CA. **344:** Unitard by Robert Mannino for Tank Therapy. Peugeot bicycle from Metro Bicycles. Hair, Rodney Martin for Pipino-Buccheri. Makeup, Linda Cantello. **682-683:** Gloves, Naomi Misle. For stores, see info. page 726-727. **684:** Jacket, $4120. Bill Blass leather skirt, $800. For stores, see page 684. **685:** Dress with silk velvet top, $4180. Also at Amen Wardy, Newport Beach CA. Ring, Randal Carnes. To order at Foreign Intrigue, NYC. Belt, Oscar de la Renta. **686:** Coat, $95,000. **687:** Cotton/polyester coat, $6660. Necklaces, Pellini Bijoux for Callaghan. **689:** *Left*: Coat, $3095. Also at Robbie Casey, San Antonio and Midland TX. To order at Dayton's. *Right*: Coat, $4595. Available Oct. **690:** Grey jumpsuit also at Frederick & Nelson, Seattle. Brown jumpsuit at Nan Duskin, Philadelphia, Baltimore. Gloves, see info. page 691. Boots, Geoffrey Beene for Fratelli Rossetti. Delman at Bergdorf Goodman. **691:** Gloves, Geoffrey Beene for Portolano Products. Bergdorf Goodman. Boots, Ecco Shoes. Ecco, NYC. **692:** Top, Jasco wool jersey. Skirt, Lafitte silk. Dress also at Charles Sumner, Boston. To order at Neiman-Marcus. **693:** Turnout at Nan Duskin, Philadelphia, Baltimore. Also Miss Baker, Providence RI; Lou Lattimore, Dallas. Gloves, Geoffrey Beene for Portolano Products. Earrings, Arthur Koby. **694:** Rayon/nylon jacket. Turnout, $3450. Also at Frederick & Nelson, Seattle. Shawl, Geoffrey Beene. Earrings, Bowjest. Carol Rollo/Riding High, NYC. Gloves, Geoffrey Beene for Portolano Products. Shoes, Roger Vivier. Roger Vivier, NYC. Alter Ego, Rumson NJ. **695:** Beige acrylic/wool dress sold with vest, $4145. See stores on page 695. Also at David Murray, Wichita Falls TX. Cuff, Naomi Greenspan. Phyliss's Madness, Fort Lee NJ. Impulse at the Golden Nugget, Atlantic City NJ; Laise Adzer, Beverly Hills. **696-697:** *Large inset*: Dress, $3615. Also at The Fashion, Shreveport LA. Earrings, Stephen Dweck Moderne. Francesca Girard, Great Neck NY; Neiman-Marcus. To order at Barneys New York. *Small inset*: Wool jersey jumpsuit fabric, Jasco. Wool bolero fabric, Agnona. Jacket and jumpsuit, $6750. See stores page 696. Also to order at Stanley Korshak, Dallas. *Large photo*: Viscose/nylon dress, $3350. Choker, Stephen Dweck. Mishon Mishon, NYC; Alexander Beegle, Virginia Beach VA. Stockings, Geoffrey Beene for Bonnie Doon. Shoes, Geoffrey Beene for Fratelli Rossetti. Fratelli Rossetti, NYC. **698:** Man's clothes: Makins hats. Scarf, Mario Valentino. **699:** Wool skirt. Anglo American Eyewear. Morgenthal-Frederics Opticians, NYC; Jazzy Eyes, Davie FL; Oliver Peoples, Los Angeles. Necklace, Robert Lee Morris. Robert Lee Morris, NYC; Body Sculpture, Boston; Miriam Rubins, Beverly Hills. Bracelets, *wrist to cuff:* Isaac Manevitz for Ben-Amun. Mazzaró Boutique, Huntington NY. Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC; Miriam Rubins, Beverly Hills. Gloves, Andrea Pfister. Amen Wardy, Newport Beach CA; Nordstrom. Stockings, Leg Looks. Yves Saint Laurent Footwear. Bloomingdale's; Saint Laurent Rive Gauche Boutique, Costa Mesa CA. Man: Suit and tie, Polo by Ralph Lauren. Shirt, Paul Smith New York. Glasses, Ray-Ban by Bausch & Lomb. Macy's New York; Marshall Field's; Nordstrom, Los Angeles. **700:** Turnout also at Mary Mahoney's, Portsmouth NH; Julius, Sacramento CA; Nordstrom, Oregon. Coat, Donna Karan for Birger Christensen. Earrings, Tacque. Gloves, Naomi Misle. Untitled, NYC; Maxfield, Los Angeles. Man's hat, Makins Hats. Shirt and tie, Garrick Anderson. **701:** Rayon matte jersey shirts, bustiers, pants. Earrings: Red, Stephen Dweck. Blue, Joseph Sanders at Artwear, NYC. Black, Martha Sturdy, Canada. All gloves, Norma Kamali. OMO Norma Kamali and OMO Soho, NYC. **702:** Skirts, $290 each; T-shirt, $249. For stores, see page 702. Glasses, Robert La Roche of America. Robert Marc Opticians, NYC. Earrings, Tacque. Gloves, Sachiko for La Crasia. Belt, Ralph Lauren Leather Goods. Polo/Ralph Lauren, NYC; Harry B's, Nashville TN; Nordstrom. Stockings, La Leg. **703:** Rayon/wool dress. Pin, Laurence De Vries. Artwear, NYC; Maxfield, Los Angeles. Bracelet, Glenn Yank. Patricia Field, NYC; Aerial, San Francisco. Gloves, Prada. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago. Calvin Klein Hosiery. Shoes, Alaïa by Diego Della Valle. Man's suit, Polo by Ralph Lauren. Shirt and tie, Paul Smith, New York. Glasses, Oliver Peoples. Scarf, Mario Valentino. Suspenders, Trafalgar. **704:** Rayon/silk skirts. Shirts, $128 each. Late Sept. at Bloomingdale's. Green, yellow, and blue belts, Cathy Hardwick. Red belt, Ruza Creations. Bonwit Teller; The Carriage, Charlotte NC. Donna Karan New York Hosiery. Bergdorf Goodman. Shoes, Yves Saint Laurent for Schwartz & Benjamin. I. Magnin. **705:** Dress also at Jimmy's, Brooklyn; Jamie, Nashville TN; Aversa, Milwaukee WI; Loretta Blum, Dallas. Necklace, Stamatis. Les Creations, NYC; Mireille Boutique, Wayne NJ. Bracelet, Stamatis. Donna Karan New York Hosiery. Man's suit, Polo by Ralph Lauren. Shirt, Garrick Anderson. Tie and shoes, Paul Smith, New York. Pocket scarf, Trafalgar. Glasses, L.A. Eyeworks. **706:** Dress also at Nordstrom, Washington. Bracelet, Glenn Yank. Gloves, Andrea Pfister. Scarf, Donna Karan for Birger Christensen. Bergdorf Goodman. Ralph Lauren Hosiery. Polo/Ralph Lauren, NYC. Yves Saint Laurent Footwear. For stores, see info. page 699. Man's suit, Polo by Ralph Lauren. Shirt and shoes, Paul Smith, New York. Glasses, Shady Characters. **707:** Louis Dell'Olio for Anne Klein & Co. wool crepe skirt, $190; cashmere shirt, $250. See stores on page 707 except Bloomingdale's. Also at Frost Bros. Red jacket and skirt also at Woodward & Lothrop. Red jacket also at Montaldo's. Earrings, Rhea Accessories. Gloves, Portolano Products. Briefcase, Walborg. **708:** Bill Blass skirts at Lord & Taylor; Kaufmann's; Nan Duskin, Philadelphia, Baltimore; Montaldo's; Lou Lattimore, Dallas; I. Magnin. To order at Dayton's; Liberty House of Hawaii. Leopard skirt at Hirshleifer's, Forest Hills and Manhasset NY; Frost Bros. Model *left:* Belt, Ruza Creations. Lord & Taylor; Style in the Round, Philadelphia. Hatbox, Jill Stuart. Stockings, Hue. Shoes, to order at Manolo Blahnik, NYC. Model *right:* Belt, Ruza Creations. Charivari, NYC. Gloves, Naomi Misle. Stockings, Guy Laroche for Magnolia Mill. Shoes, to order at Manolo Blahnik, NYC. **709:** Coat, $16,500. Marshall Field's; Neiman-Marcus. To order at Bergdorf Goodman; Swansons on the Plaza. Gloves, Naomi Misle. Shoes, Shoe Biz at Henri Bendel. Stockings, La Leg. For stores, see info. page 800. **710-711:** Maud Frizon fur, $2250. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Capitol Fur, Lansing MI; Neiman-Marcus. Calvin Klein Footwear. Delman at Bergdorf Goodman; Neiman-Marcus. . . . Oscar de la Renta for Wagner Fur, $9000. Macy's, Herald Square; Macy's, New Jersey; E.C. Dittrich Furs, Detroit; York Furrier's, Elmhurst IL; Bullock's; I. Magnin. Leather skirt, Michael Hoban for North Beach Leather, $185. North Beach Leather stores, NYC, Boston, Chicago, Dallas, Los Angeles, San Francisco. Calvin Klein Footwear. See stores listed above. . . . Fur, Peter O'Brien for Goldin-Feldman, $9000. Diutshfurs, Boston; Nan Duskin, Philadelphia, Baltimore; Gartenhaus Furs, Chevy Chase MD; Thomas E. McElroy Furs, Cincinnati OH, Chicago. Gloves, Naomi Misle. Boots, Manolo Blahnik, NYC. Stockings on all models, Easton International, Bonwit Teller. **712:** Yves Saint Laurent for Alixandre coats, $11,500 each. Both at Revillon at Saks Fifth Avenue; Saks Jandel; N.H. Rosenthal Furs, Chicago; Amen Wardy, Newport Beach CA; I. Magnin. Model *left*: Leather skirt, David Cameron, $725. Saks Fifth Avenue. Stockings, Danskin. Bloomingdale's. Shoes, Mario Valentino, NYC. . . . Model *right*: Gloves, Sachiko for La Crasia. Evan-Picone Hosiery. Saks Fifth Avenue. Shoes, Walter Steiger Madison Avenue, NYC. **713:** Anne Klein for Michael Forrest fur, $12,000. Macy's, Herald Square; Gaylon Furs, Ardmore PA; E.C. Dittrich Furs, Detroit; Goldwaters, Phoenix; I. Magnin. Bracelets, M.E. Stewart. **714-715:** Dress and jacket, $3790. Also at Kaufmann's. To order at Neiman-Marcus. Earrings, Mitchell Lee. Off Broadway, NYC; The Fox, Roanoke VA. Stockings, Flash Legs. Macy's, Herald Square; Fashion Bar, Denver CO. **716:** Suit also at Woodward & Lothrop; Marshall Field's; Balliet's; Swansons on the Plaza; Capriccio, Scottsdale AZ, La Jolla CA. Earrings, Isabel Canovas Boutique, NYC. Stockings, Geoffrey Beene for Bonnie Doon. **717:** Dress also at Jacobson's; I. Magnin. To order at Frost Bros. Earrings, ring, Kathryn Post. Bracelets, Polly Bergen Jewelry. Bag, Carey Adina. Stockings, La Leg for Lanvin. Castaneda, NYC. Shoes, Yves Saint Laurent for Schwartz & Benjamin. **718:** Earrings, Claud Renaud. Reminiscence, NYC; Faux Body Ornaments, Los Angeles. Gloves, Sachiko for La Crasia. **719:** Bracelet, Wendy Gell. Victoria Falls, NYC; Gloves, Naomi Misle. **720:** Dress, $2870. Earrings, Wendy Gell. Cohoes, Cohoes NY; Bonnie White, Atlanta; The Bon, Seattle. Gloves, Sachiko for La Crasia. Bag, Renaud *(Continued on page 828)*

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FASHION INFORMATION

(Continued from page 827)

Pellegrino. Linda Dresner, NYC. Shoes, Maud Frizon Boutique, NYC, Bal Harbour FL, San Francisco. Stockings, Round The Clock. Altman's. **721:** Top, silk velvet/Antron/Lycra. Skirt, silk/cotton/spandex. Turnout and sleeves, also to order at Ultimo, Chicago; Wilkes Bashford, San Francisco. Earrings, Wendy Gell. Saks Fifth Avenue; Sakowitz; I. Magnin. Calvin Klein Hosiery. Shoes at E.J. Robin's, Brooklyn NY. **722:** Viscose/silk dress, $3750. Earrings, Wendy Gell. Bloomingdale's. Ring, Elizabeth Gage. Evan-Picone Hosiery. Saks Fifth Avenue. **723:** Dress, $3600. Also at Kaufmann's. Earrings, Princess Grace Collection. Ebazi, NYC. Gloves, Anne Moore. Man's pin, A La Vieille Russie. **724:** Saint Laurent Rive Gauche jacket, $2300; silk/satin skirt, $950. See stores listed on page 724. Also at Saint Laurent Rive Gauche Boutique, Costa Mesa CA. Jacket also at Rich's. Hat, Saint Laurent Rive Gauche by Madcaps. Bloomingdale's. **725:** Acrylic coat also at Scarborough Fair, Glencoe IL. Merino wool sweater, Michael Kors/Lyle & Scott, $210. Macy's, Herald Square. Earrings, Tacque. Choker, Ruza Creations. Charivari, NYC; Famous-Barr, Frontenac MO. Stockings, Round The Clock. **726-727:** Muffler, $3000. Also to order at Famous-Barr, St. Louis. Merino wool sweater, Michael Kors/Lyle & Scott, $160. Macy's, Herald Square. Earrings, Cimabue. Bracelet, Ruza Creations. Belt by Ruza Creations. Bonwit Teller; Kaybee's, Providence RI; Famous-Barr, St. Louis; Stanley Korshak, Dallas. Gloves, Naomi Misle. Macy's, Herald Square; Hattie, Palm Beach FL, Birmingham MI; Panache on Clark, Chicago; Scott Gregory, Southfield MI; Maxfield, Los Angeles; Carnevale, San Francisco. **728:** Wool/nylon/spandex turnout also at Nan Duskin, Philadelphia; I. Magnin. Earrings, Martha Sturdy, Canada. Pocket scarf, Ruza Creations. **729:** Choker, Ruza Creations. Gloves, Naomi Misle. Bloomingdale's. **730-731:** Rebecca Daniels bags at Saks Fifth Avenue. La Bagagerie bag at La Bagagerie, NYC. Prada bags at Prada, NYC. *Left:* Rubher Wear neoprene dress. Barneys New York; The California Sunshine Shop, Paramus and Monmuth NJ; Chocolate Designs, Coconut Grove FL; Flirts, Fort Lauderdale FL; Her She Kiss, New Orleans; Nancee G., Los Angeles. Earrings, Martha Sturdy, Canada. Bracelet, Ruza Creations. Capezio in the Village, NYC; Roz's Place, Lauderhill FL. *Right:* Earrings, Martha Sturdy, Canada. Susan of Burlingame and San Francisco CA. Ring, Cec Le Page. **732:** Canadian sheared beaver coat, $7500. Also at WM. H. Harris, Warwick RI; Frederick & Nelson, Seattle. To order at JW Robinson's, California. Earrings, ring, Wendy Gell. Both at Sakowitz. Earrings also at I Magnin; The Bon, Seattle. Ring also at Bloomingdale's. **733:** Moire velvet dress also to order at Frost Bros.; Auer's, Denver. Ring, Wendy Gell. Bloomingdale's. **734-735:** Dress late Sept. at Nan Duskin, Philadelphia, Baltimore. Also at Frost Bros.; Amen Wardy, Newport Beach CA; Nordstrom. To order at Marshall Field's. Earrings, Bulgari at The Hotel Pierre, NYC. Bracelets, Harry Winston Jewelers, NYC, Beverly Hills. **736:** Earrings and necklace, Harry Winston Jewelers, NYC, Beverly Hills. Gloves, Sachiko for La Crasia. **737:** Charmeuse and velvet dress, $2000. Also at Montaldo's; Swansons on the Plaza. Earrings, Bulgari at The Hotel Pierre, NYC. **738:** Jacket also at the Dress Circle, Pittsburgh PA; Lou Lattimore, Dallas; Champagne Taste, Sonoma CA. Merino wool sweater, British Khaki by Robert Lighton. Bernard Smith, Philadelphia; Chardee Collection, Longview TX. Shirt, Brooks Brothers. Pants, Roughwear by Ralph Lauren, $218. Late Sept. at Bergdorf Goodman. Belt, Johnny Farah. Johnny Ward, NYC. Knit Wit, Philadelphia; Ultimo, Chicago. Gloves, Fownes. Gantos, Grand Rapids MI. **739:** Jacket also at Hartly, Westwood NJ; Neiman-Marcus; Jacket and pants at Bullocks Wilshire. Sweater and pants at Bergdorf Goodman; Suzy, Great Neck NY; Marshall Field's; Amen Wardy, Newport Beach CA. Pants at Tabbi, Atlanta, New Orleans; Bacci's, Canada. Necklace, Stephen Dweck Moderne. Charles Sumner, Boston; Alexander Beegle, Virginia Beach VA; HWR Jewelry, Aspen CO. Belt, see info. page 738. Gloves, Portolano Products. **740:** Moschino wool pants, $605. Barneys New York. Anglo American Eyewear. A.R. Trapp Opticians, NYC; Optica, Beverly Hills. Boots, Joan & David. **741:** Jacket, $5,000. Shirt, Brooks Brothers. Sweater, British Khaki by Robert Lighton, $80. Bloomingdale's; Marshall Field's; British Khaki, Costa Mesa CA. Gloves, Sachiko for La Crasia. **742:** Sweater, Ronaldus Shamask. Polyester/wool/elastan pants, New Man, $100. New Man Boutique, NYC. Belt, Johnny Farah. Boots, Claude Montana for Stephane Kélian, NYC, Washington DC, Dallas, Beverly Hills. **743:** Coat, $5500. Also at The Fur Galleria, Cedarhurst NY; Jay Lennad Furs, Chestnut Hill MA; Eaton's Canada. Shirt, Brooks Brothers. Sweater, British Khaki by Robert Lighton. Skirt, Mario Valentino. Gloves, Sachiko for La Crasia. Stockings, Bonnie Doon. **744:** Ralph Lauren Collection wool coat. Cashmere top, $478. Wool pants, $238. For stores, see page 744. Calvin Klein Eyewear. Cohen's Fashion Optical, NYC; Tuckerman Optical, Columbus OH; The Optical Shop, Chicago; Optiworld, Atlanta. Gloves, Fownes. Belk/Leggett stores. Boots, Joan & David Boutique, NYC. **745:** Pants, Roughwear by Ralph Lauren. Polo/Ralph Lauren, NYC, Denver, San Francisco. Belt, Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC, Greenwich CT. Polo/Ralph Lauren Scarfs. **746:** Jacket also at Darien Sport Shop, Darien CT; William Forrest, Pasadena CA. Glasses, Ray-Ban Drifter by Bausch & Lomb. Altman's. Gloves, see info. page 747. **747:** Pants, see info. page 740. Gloves, Mark Paulson for Patti Horn. Billy Martin's, NYC; Mooshka, Boston, Philadelphia; Glove Me Tender, Winnetka IL. **750-751:** Donna Karan New York body suit, $1325. Bloomingdale's; Charles Sumner, Boston; Sarah's, Pensacola FL; The Gazebo, Dallas. Kalinka rayon velvet skirt, $165. Late Sept. at Bergdorf Goodman; Toby Lerner, Philadelphia and Ardmore PA. Stockings, Fogal, NYC, Houston, Beverly Hills, San Francisco. Shoes, Roger Vivier. Roger Vivier, NYC; Alter Ego, Rumson NJ; I. Magnin. **752:** Jacket, $1300. Blouse, $325. Both at Bartsch, NYC. Jacket also at Apropos, Newport Beach CA. Blouse also at Ultimo, Chicago. Rayon skirt, Matsuda, $515. Late Sept. at Matsuda, NYC. Stockings, see info. page 807. Bags, *top to bottom:* Carey Adina. Barneys New York; Miss Baker, Providence RI. Isabel Canovas Boutique, NYC. **753:** Worsted wool coat, $185. The Antique Boutique, NYC, Boston. Ring, mid-Oct. at the Carlyle Hotel, NYC. **755:** Clothing, Romeo Gigli; hair, Gianni at Vincent Lonnro, London; makeup, Sara Raeburn; stylist, Sophie Hicks. **758:** Finley: James Hamilton; "Objet": Collection, The Museum of Modern Art, New York City, purchase. **759:** Duchamp: "Fountain," 1917. Photograph by Alfred Stieglitz, courtesy of Philadelphia Museum of Art, Arensberg Archives. Hart: AP/Wide World Photos. Bates: Phototeque. **760:** Davis and Britt: UPI/Bettmann Newsphotos. *Bonnie and Clyde* (Faye Dunaway): Bettmann Archive. Sleeping bag (Powder Ridge Music Festival): Leonard Freed/Magnum. Teenagers: Drew Carolan. Grey: Phototeque. Prince: Andrea Laubach/Retna Ltd. **761:** Bakker, King/Barnett, Douglas: AP/Wide World Photos. **774:** Silk crepe jacket, $1500. Bergdorf Goodman. **776:** Glove, Sachiko for La Crasia. **777:** Scarf, OMO Norma Kamali and OMO Soho, NYC. Earrings, Zero Degre. Jezebel's Blues, NYC; Mister Frank, West Hollywood CA; G.G.'s of Sausalito CA. Gloves, Sachiko for La Crasia. **778:** Cotton velvet jacket, $500. Colitti, Millburn NJ; Serenella, Boston; Knit Wit, Philadelphia; Champagne Taste, Sonoma CA. Accessories, Moschino. **779:** Earrings, Janis Savitt for M & J Savitt. To order at Barneys New York; M & J Savitt at Joseph, Chicago; Neiman-Marcus, Beverly Hills. **780:** Lamé jersey dress, $2350. To order at Barneys New York. Leather and rabbit jacket, $2450. Cuffs, Tambaran Gallery, NYC. Manicure, Elisabeth Drabinski. **784:** Rayon matte jersey top; silk taffeta bottom. Dress also at Bebe at La Place, Beachwood OH; Ice, Los Angeles; Susan of Burlingame and San Francisco CA. Purple crinoline, The Antique Boutique, $42. The Antique Boutique, NYC, Boston. Earrings, James Arpad. Saks Fifth Avenue; Snooty Hooty, Atlanta. **785:** Rayon matte jersey top. Silk taffeta bottom. Dress also at Knit Wit, Philadelphia; Mendelsohn, Narbeth and Elkins Park PA; Jona, Studio City CA. Earrings, James Arpad. Saks Fifth Avenue; Bagatelle, New Orleans. Bracelet, Krasne Two. The Design Station, Manayunk PA. Man's clothes: Giorgio Armani Couture. Pocket scarf, Paul Stuart, NYC. **786:** Rayon/cotton top. Acetate/satin skirt. Dress also at Toby Lerner, Philadelphia and Ardmore PA; Lewie Watkins, Little Rock AR; Stanley Korshak, Dallas; Tucan, Houston; Nordstrom, Washington. Bracelets, *wrist to elbow:* Red and blue, Cadoro. Multicolor beads, Discovery Jewelry. Red pyramid, Steven Rosen. Liz Claiborne Hosiery. **787:** Man's clothes: Giorgio Armani Couture. **788-789:** *Left:* Cotton/viscose jacket. Polyester/silk dress. Turnout also at Jordan Marsh, Boston; Poupée, Palo Alto CA; Simi's, Sherman Oaks CA. Dress at Burdines. Earrings, Iradj Moini. Tabandeh, Washington DC. To order at Barneys New York. Bracelet, Biba Schutz. The Great Salt Marsh, NYC; Phyliss's Madness, Fort Lee NJ; Nordstrom, Seattle and Bellevue WA. *Center:* Man's clothes, Giorgio Armani Couture. *Right:* Dress, see stores on page 785. Earrings, James Arpad. Saks Fifth Avenue; Snooty Hooty, Atlanta. Bracelet, Roxanne Assoulin. Accessories, NYC. Stockings, Fogal, NYC, Houston, San Francisco. Shoes at Heller's Shoes, Mt. Kisco NY; Joanna Gray, Baltimore; Nordstrom, Seattle. **790:** Dacron polyester/taffeta dress also at B. Forman, Rochester NY; Marshall Field's. To order at I. Magnin. Earrings, James Arpad. Bracelets, Sachiko Uozumi. Artwear, NYC. **791:** Silk/rayon dress also at John Wanamaker; Woodward & Lothrop. Christian Dior Legwear. Man's clothes, Giorgio Armani Couture. **792-793:** Coat, $2270. Also at Nordstrom. Glasses, Sanford Hutton for Colors in Optics. Charivari, NYC; Arresta, Dallas; The Yarmo Zone, Berkeley CA. Bag, Prada. Prada, NYC; Hattie, Palm Beach FL, Birmingham MI. **794:** Bracelet, Eric Beamon. Belt and bag, Johnny Farah. IF Soho, NYC. Gloves, Portolano Products. **795:** Coat also to order at Georgina, Hewlett NY; Ruth Kishline's Country Clothes, Evansville IN; Fioricci, Lexington KY; Donna East/ West, San Francisco. Lambswool turtleneck, Benetton, $45. At select Benetton stores. Patent leather skirt, Mario Valentino, $507. Mario Valentino, NYC. Glasses, Ray-Ban by Bausch & Lomb. Macy's. Boots, Donna Karan New York. Bloomingdale's. **796:** Cotton/polyurethane coat. Stockings, Danskin. Bloomingdale's. **797:** Ronaldus Shamask wool knit jersey jacket, $660. Wool/cotton/elastic skirt, $230. Cotton shirt, $200. See stores on page 797. Stockings, Danskin. Bloomingdale's. **798:** Jacket also at B. Forman, Rochester NY. Gloves, Portolano Products. Hanes Hosiery. **799:** *Left:* Jacket also at Nordstrom, Los Angeles. Wool/polyurethane dress, $460. Azzedine Alaïa. Barneys New York; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. Gloves, Portolano Products. Hanes Hosiery. *Right:* Jacket also at B. Forman, Rochester NY; Filene's, Chestnut Hill MA; Nordstrom, Oregon. Leather skirt, $780. David Cameron. For stores, see page 799. Cotton shirt, $78. Agnès B., NYC, Los Angeles. Stockings and shoes, Alaïa by Diego Della Valle. **800:** Kenzo leather coat, $1934. Schrader Separates coat at Bloomingdale's (shop for petites). Coat also at Mary Kirkland Shoppe, Painted Post NY; Josette's Boutique and Bridals, Greensboro NC; Anna's of Jonesboro, Jonesboro AR; Lucile H. Hilborn, Highland Park IL; Malcolm Brock, Bakersfield CA. Both models: Gloves, Aris Isotoner. Nov. at Altman's. Stockings, La Leg. Bonwit Teller; Dayton's; Hudson's; Macy's, San Francisco. Shoes, Alaïa by Diego Della Valle. Diego Della Valle, NYC. **801:** Rodier Paris coat also at Rodier, Hackensack and Short Hills NJ, Stamford CT, Pittsburgh PA, Boca Raton and Bal Harbour FL. Azzedine Alaïa wool dress, $550. Barneys New York. . . . Escada by Margaretha Ley wool/cashmere top, $240. Saks Fifth Avenue, NYC. Both models: Stockings, gloves, and shoes, see info. page 800. **802:** Wool acrylic dress also at Nordstrom, Palo Alto and San Mateo CA. Stockings, La Leg. Bonwit Teller; Dayton's; Hudson's; Macy's, San Francisco. **803:** Cashmere jacket and skirt also at Liberty House of Hawaii. Hat, Patricia Underwood. Bergdorf Goodman. Stockings, Hue. Bloomingdale's; Higbee's; Nordstrom; ZCMI, Salt Lake City UT. Shoes, Shoe Biz at Henri Bendel. **804:** *Left:* Jacket and pants of worsted wool. Also at Montaldo's; Lazarus, Salem Mall Dayton, downtown Columbus OH; Sakowitz. Belt, Ruza Creations. Lord & Taylor; Lucy Baltzell Shop, West Hartford CT. *Right:* Wool coat also at Harem Boutique, Springfield MO; Brocks, Bakersfield CA. Skirt also at The Union at Kingsdale, Columbus OH; Cedrics, Edina and Minnetonka MN; Lewin's, Wichita KS; L'Elite, Houston. Gloves, Andrea Pfister. Stockings, Hanes Silk Reflections. Lord & Taylor. Shoes, Alaïa by Diego Della Valle. **805:** Jacket and pants also at Roger Johns Ltd., New Orleans. Gloves, Andrea Pfister. Shoes, Alaïa by Diego Della Valle. **806:** Gloves, Andrea Pfister. Bloomingdale's. Stockings, see info. page 807. **807:** Coat, $2000. Also at The Front Room, New Orleans; Jackson Graves, Minneapolis; Conni Gi, St. Louis; Sublime, Ontario Canada. Stockings, Round The Clock. Altman's; Famous-Barr, St. Louis. Shoes, Alaïa by Diego Della Valle. Diego Della Valle, NYC. ALL PRICES APPROXIMATE.

Correction: In August Vogue, a pair of makeup credits were transposed. On pages 290-291, makeup was by François Nars; on pages 292-293, makeup was by Maria de Schneider.

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